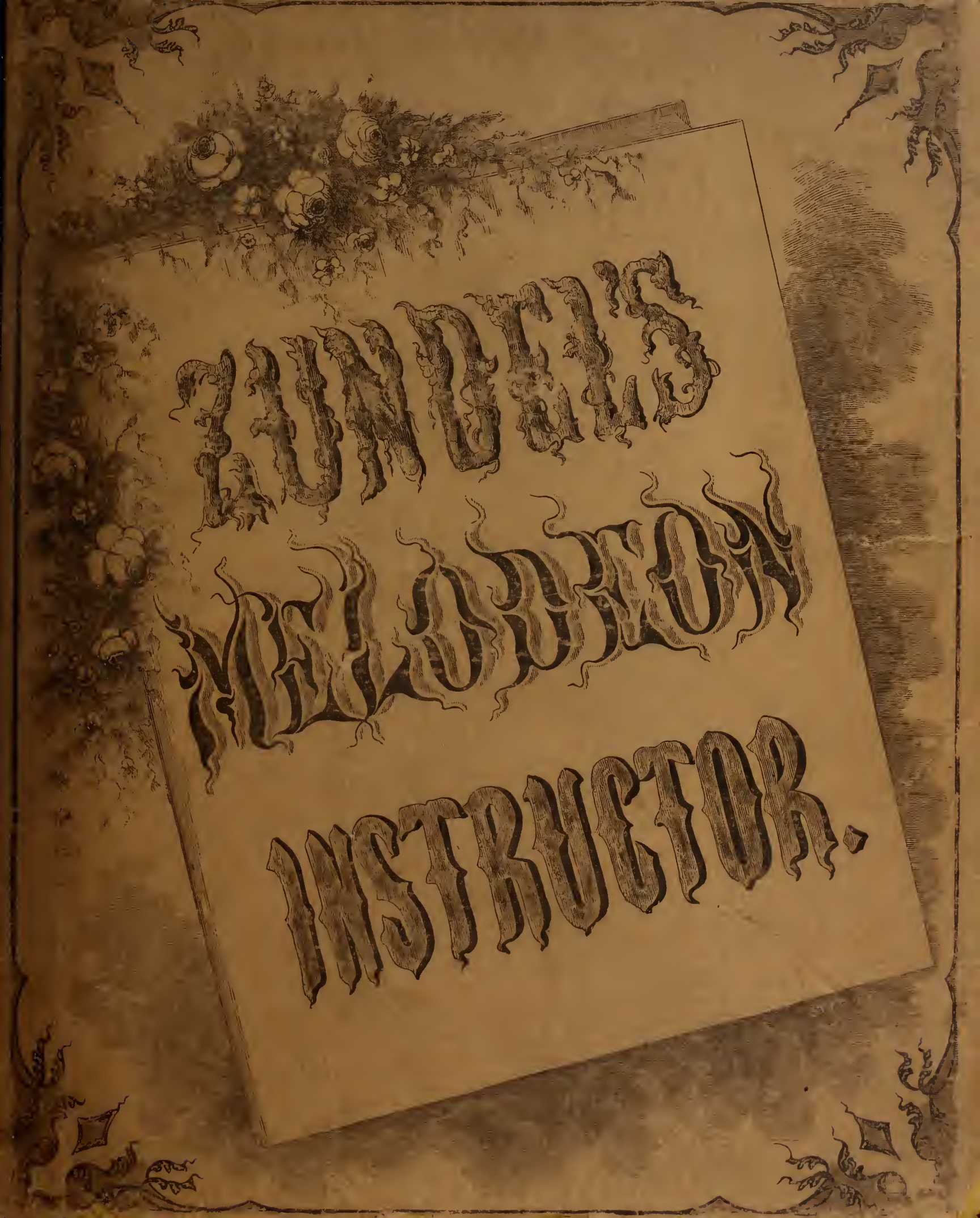
ZUNDEL'S
MELODEON
INSTRUCTOR.

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THE

COMPLETE

MELODEON INSTRUCTOR.

IN SEVEN PARTS

PART I.—ELEMENTS OF MUSIC.
II.—PROGRESSIVE FINGER EXERCISES.
III.—AIRS, MARCHES, WALTZES, DANCES, VARIATIONS, ETC.
PART IV.—FAVORITE MOVEMENTS FROM OPERAS
V.—VOLUNTARIES AND INTERLUDES.
VI.—SELECTIONS FROM ORATORIOS.
VII.—MODULATIONS.

DESIGNED AS A THOROUGH INSTRUCTION BOOK FOR THE

MELODEON, SERAPHINE, EOLICAN, MELOPEAN, ORGAN

OR ANY SIMILAR INSTRUMENT

BY JOHN ZUNDEL,

ORGANIST OF ST GEORGE'S CHURCH, NEW YORK, AUTHOR OF "TWO HUNDRED AND FIFTY VOLUNTARIES AND INTERLUDES" "THE AMATEUR ORGANIST," ETC. ETC.

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PREFACE.

THE growing popularity and rapidly-increasing sale of Melodeons, Seraphines, Melopeans Eoucans, Reed Organs, etc., have enabled the various makers of these instruments to effect much improvement in their manufacture, so that instruments of superior quality are now furnished at prices within the means of almost every family.

Possessing, as the Melodeon does, so many advantages, it is not surprising that it should meet with much favor, and its use will doubtless increase from year to year.

It is somewhat singular that, for so valuable and popular an instrument, no comprehensive and well-adapted instruction-book should have been published; yet such is believed to be the fact. It is true that a number of small works, and some more extensive ones, have been issued as Melodeon Instructors, but these have been, in almost every case, mere compilations from piano works, and in reality not at all fitted for an instrument so essentially different as is the Melodeon. The latter instrument has, indeed, not had justice done it in that it has been treated too much like the piano. It is capable of many effects which cannot be produced on the piano, as will be evident even to the uninitiated when they reflect that the tones of the Melodeon may be indefinitely prolonged, while with the piano this is not possible. There are also other characteristics which render differently-arranged music, and a different method of playing, necessary to the production of its finest effects.

In the confidence that this instrument is destined to very extensive use in our country, the attempt has been made in the following pages to prepare a systematic, comprehensive, and thorough instruction-book. Throughout, it has been the aim to adapt the work to the use of those who find it necessary to pursue their studies without the aid of a teacher, though this does not, of course, injure it for those who can avail themselves of a teacher's aid.

The Elementary portion of the work is entirely original, and is the result of the author's experience in teaching the Organ and Pianoforte, in Europe and America, during a period of eighteen years.

It will be seen that the work embraces a copious selection of pieces of the various descriptions of Sacred as well as Secular Music. The author has not contented himself with the labor-saving process of inserting piano arrangements from other works, but every piece has been especially arranged for the class of instruments for which this work is designed. In the arrangement of the work, it has not been thought advisable to class the pieces according to their difficulty, but rather according to their general character. For the convenience of the student, therefore, a Progressive Index is inserted, which secures all the advantages of a progressive arrangement throughout. The student is advised to be guided by this in his practice.

It may be remarked, that as the proper manner of playing, and style of fingering the Organ and Melodeon, are in all respects the same, this work will be found equally well adapted as an instruction-book for the former instrument.

PUBLISHERS' NOTICE.

SINCE all the pieces contained in this book are either new or newly arranged, we claim copyright on each page of the work. The attention of lovers of Church Music is solicited to Mr. Zundel's works—"The Amateur Organist," and "Two Hundred and Fifty Easy Voluntaries and Interludes," which have been written and prepared with special reference to the Melodeon, Organ, &c.

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DICTIONARY OF MUSICAL TERMS.

ACCELERANDO, (Italian) accelerating the movement.
ADAGIO, (It.) a very slow degree of movement.
AD LIBITUM, (Latin,) at will, or discretion. This expression implies that the time of some particular passage is left to the pleasure of the performer; or, that he is at liberty to introduce whatever embellishments his fancy may suggest.
AFFETTUOSO, (It.) affectionate, tender.
AGITATO, CON AGITAZIONE, (It.) with agitation. anxiously.
AL, ALL', ALLA, (It.) to the; sometimes in the style of.
ALLEGRETTO. (It.) somewhat cheerful, but not so quick as ALLEGRO.
ALLEGREZZA, (It.) joy; as CON ALLEGREZZA, joyfully, animatedly.
ALLEGRO, (It.) quick, lively. A term implying a rapid and vivacious movement, but which is frequently modified by the addition of other words, as ALLEGRO AGITATO, quick, with anxiety and agitation, etc.
AL SEGNO, AL SEG., or the character 𝄋, signifies that the performer must return to a similar character in the course of the movement, and play from that place to the word FINE, or to the mark 𝄐 over a double bar.
ANDANTE (It.) implies a movement somewhat slow and sedate. This term is often modified, both as to time and style, by the addition of other words.
ANDANTINO, (It.) somewhat slower than ANDANTE.
ANIMATO, CON ANIMA, ANIMOSO, (It.) with animation, in a spirited manner.
A PIACERE, A PIACEMENTO, (It.) at the pleasure of the performer.
APPOGGIATURA, (It.) a note of embellishment, generally written in a small character.
ARIOSO. (It.) in the style of an air.
ARPEGGIANDO, ARPEGGIATO, ARPEGGIO, (It.) passages formed of the notes of chords taken in rapid succession, in imitation of the harp, are said to be in ARPEGGIO.
ASSAI, (It.) very, extremely. This adverb is always joined to some other word, of which it extends the signification; as, ADAGIO ASSAI, very slow; ALLEGRO ASSAI, very quick.
A TEMPO, A TEM., (It.) in the regular time.
ATTACCA, ATTACCA SUBITO, (It.) implies that the performer must directly commence the following movement.
BEN, (It.) well; as, BEN MARCATO, (It.) well marked. This expression indicates that the passage must be executed in a clear, distinct, and strongly accented manner.
CON BRIO, (It.) with brilliancy and spirit.
CADENZA. (It.) a cadence or close at the termination of a song or other movement, introducing some fanciful and extemporaneous embellishment.
CALANDO, (It.) gradually diminishing in tone and quickness.
CANTABILE, (It.) in a graceful and singing style.
CAPRICCIO, (It.) a fanciful and irregular species of movement.
CAVATINA, (It.) an air of one movement or part only, occasionally preceded by a recitative.
CODA, (It.) a few bars added at the close of a composition, beyond its natural termination.
CON, (It.) with; as CON ESPRESSIONE, with expression; CON BRIO, with brilliancy and spirit.
CON DOLCEZZA, (It.) with sweetness.
CON DOLORE, (It.) mournfully, with pathos.
CON GRAZIA, (It.) with grace.
CON MOTO, (It.) in an agitated style, with spirit.
CON SPIRITO, (It.) with quickness and spirit.
CRESCENDO, or CRES., (It.) with a gradually increasing quantity of tone.
DA CAPO, or D. C. (It.) from the beginning; an expression which is often written at the end of a movement, to indicate that the performer must return to, and finish with, the first strain.
DAL, (It.) by; as, DAL SEGNO, from the sign; a mark of repetition
DECRESCENDO, (It.) gradually decreasing in quantity of tone.
DIMINUENDO, or DIM., (It.) implies that the quantity of tone must be gradually diminished.
DOLCE. or DOL., (It.) implies a soft and sweet style.
DOLOROSO, (It.) indicates a soft and pathetic style.
ENERGICO, CON ENERGIA, ENERGICAMENTE, (It.) with energy.
ESPRESSIVO, or CON ESPRESSIONE, (It.) with expression.
FINALE, the last piece of any act of an opera, or of a concert; or the last movement of a symphony or sonata, in the German style.
FINE, (It.) the end.
FORTE, or FOR., or simply *f*, (It.) loud.
FORTISSIMO, or *ff*, (It.) very loud.
FORZANDO, or FORZ., or *fz*, implies that the note is to be marked with particular emphasis or force.
FUOCO, CON, (It.) with intense animation.
FURIOSO, or CON FURIA, (It.) with fire.
GIUSTO, (It.) in just and exact time.
GRAVE, (It.) the slowest degree of movement; also, a deep, low pitch in the scale of sounds.
GRAVITA, (It.) gravity; as, CON GRAVITA, with gravity.
IL, (It.) the.
IMPETUOSO, (It.) with impetuosity, impetuously.
INTERLUDE. an intermediate strain or movement.
LARGHETTO, (It.) indicates a time slow and measured in its movement, but less so than LARGO.
LARGO, (It.) a very slow and solemn degree of movement.
LEGATO, (It.) in a smooth and connected manner.
LEGEREMENT, (French.) with lightness and gayety.
LEGGIERAMENTE, (It.) lightly, gently.
LEGGIERO, or CON LEGGIEREZZA. (It.) with lightness and facility of execution.
LENTO, (It.) in slow time.
LOCO (Lat.). This word implies that a passage is to be played just as it is written in regard to pitch; it generally occurs after 8VA ALTA, 8VA BASSA.
MA, (It.) but; as, ALLEGRO MA NON TROPPO, quick, but not too much so.
MAESTOSO, (It.) with majestic and dignified expression.
MAIN, (Fr.) the hand, MAIN DROITE, MAIN GAUCHE, or M. D., M. G., the right or left hand in piano music.
MARCATO, (It.) in a marked and emphatic style.
MARCIA, (It.) a march.
MARZIALE, (It.) in a martial style.
METRONOME, (Fr.) an ingenious instrument for indicating the exact time of a musical piece by means of a pendulum, which may be lengthened or shortened at pleasure.
MEZZO, (It.) in a middling degree or manner; as, MEZZO FORTE, rather loud: MEZZO PIANO, rather soft.
MEZZO CARATTERE, (It.) implies a moderate degree of expression and execution.
MODERATO, (It.) with a moderate degree of quickness.
MOLTO, (It.) very, extremely; as, MOLTO ALLEGRO, very quick; MOLTO ADAGIO, extremely slow.
MORDENTE, (It.) a beat or transient shake.
MORENDO, (It.) gradually subsiding in regard to tone and time; dying away.
MOSSO, (It.) movement; as, PIU MOSSO, with more movement, quicker.
MOTO, or CON MOTO, (It.) with agitation.
OBLIGATO, or OBLIGATI, (It.) a part or parts of a composition, indispensable to its just performance, and which, therefore, cannot properly be omitted.
OTTAVA, or 8VA, (It.) an octave. This word is generally joined with ALTA or BASSA; the first signifies that the passage to which it is applied must be played an octave higher than it is written; the second, that it must be played an octave lower.
PASSIONATE, (It.) in an impassioned manner.
PASTORALE, (It.) a soft and rural movement.
PATETICO, (It.) pathetically.
PEDALE, (It.) a pedal or stationary bass. In piano music this term implies that the performer must press down the pedal which takes off the dampers.
PERDENDO. PERDENDOSI, or PERDEN., (It.) implies a gradual diminution, both in the quality of tone and speed of movement.
PIANISSIMO, or *pp*, (It.) extremely soft.
PIANO, or *p*, (It.) soft.
PIU, (It.) an adverb of augmentation; as, PIU PRESTO, quicker; PIU PIANO, softer.
POCO, (It.) a little, rather, somewhat; as, POCO PRESTO, rather quick; POCO PIANO, somewhat soft.
POCO A POCO, (It.) by degrees, gradually; as, POCO A POCO CRESCENDO, louder and louder by degrees; POCO A POCO DIMINUENDO, softer and softer by degrees.
POMPOSO, (It.) in a grand and pompous manner.
PORTAMENTO, (It.) the manner of sustaining and conducing the voice; a gliding from one note to another.
PRELUDIO, (It.) a prelude or induction.
PRESTISSIMO, (It.) the most rapid degree of movement.
PRESTO, (It.) very quick.
PRIMO, (It.) first; as, VIOLINO PRIMO, first violin; TEMPO PRIMO, in the first or original time.
QUASI, (It.) in the manner or style of; as, QUASI ALLEGRETTO, like an allegretto.
RALLENTANDO, (It.) implies a gradual diminution in the speed of the movement, and a corresponding decrease in the quantity of tone.
RINFORZANDO, RINFORZATO, or *rinf.*, or *rf.*, (It.) with additional tone and emphasis.
RONDEAU, (Fr.) or RONDO, (It.) a composition of several strains or members, at the end of each of which the first part or subject is repeated.
RITENUTO, (It.) a keeping back, a decrease in the speed of the movement.
SCHERZANDO, or SCHERZ., (It.) in a light, playful and sporting manner.

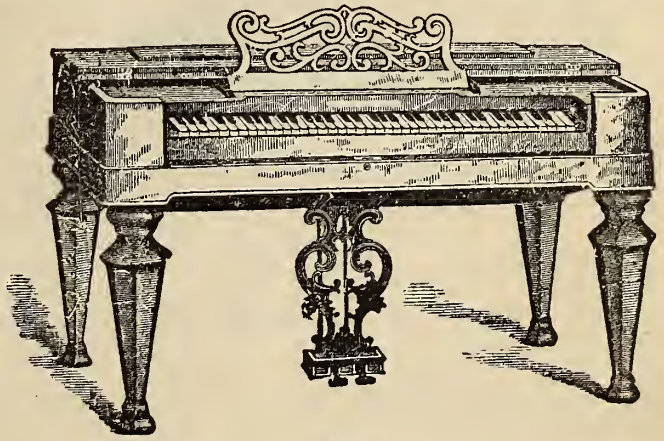
SEGNO, or 𝄋, (It.) a sign, as, AL SEGNO, return to the sign; DAL SEGNO, repeat from the sign
SEMPRE, (It.) always; as, SEMPRE STACCATO, always staccato or detached; SEMPRE FORTE, always loud; SEMPRE PIU FORTE, continually increasing in force.
SFORZATO, SFORZANDO, or *sf.*, (It.) implies that a particular note is to be played with emphasis.
SINFONIA, (It.) a symphony or orchestral composition in many parts.
SMORZANDO, (It.) a gradual diminution as to tone.
SOAVE, (It.) in a soft, sweet, and delicate style.
SOLI, plural of SOLO, (It.) implies that two or more principal parts play or sing together. Such parts, of course, are never doubled.
SOLO, SOLA, (It.) alone.
SOLO, (It.) a composition, or even a passage, for a single voice or instrument.
SONATA, (It.) SONATE, (Fr.) a composition consisting of several movements, generally for a single principal instrument, with or without accompaniment.
SOSTENUTO, or SOST., (It.) sustained, continuous in regard to tone.
SPIRITO, CON SPIRITO, (It.) with spirit.
SPIRITOSO, (It.) with great spirit.
STACCATO, (It.) implies that the notes are to be played distinct, and detached from one another.
SYNCOPATION, the connecting the last note of one bar to the first note of the next, so as to form but one note of a duration equal to both; this displaces the accent, and produces a peculiar effect.
TEMA, (It.) a subject or theme.
TEMPO COMODO, (It.) in a convenient degree of movement.
TENUTO, or TEN., (It.) implies that a note, or notes must be sustained or kept down the full time.
THÈME, (Fr.) a subject.
TRANQUILLO, TRANQUILLAMENTE, or CON TRANQUILLEZZA, (It.) tranquilly, composedly.
TREMOLO, (It.) implies the reiteration of a note or chord with great rapidity, so as to produce a tremulous kind of motion.
TRIPLET, a group of three notes, arising from the division of a note into three equal parts of the next inferior duration.
TUTTA FORZA, (It.) with the utmost vehemence, as loud as possibe.
TUTTI, (It.) plural, all; a term used to point out those passages where all the voices or instruments or both, are to be introduced.
UN, (It.) a; as, UN POCO, a little.
VELOCE, or CON VELOCITA, (It.) in rapid time.
VIVACE, VIVAMENTE, or CON VIVACITA, (It.) with briskness and animation.
VIVO, CON VIVEZZA, (It.) animated, lively.
VOCE, (It.) the voice.
VOLTI SUBITO, or V. S., (It.) turn over quickly.

DESCRIPTION OF INSTRUMENTS.

The Melodeon, Harmonium, Organ-Harmonium, Seraphine, Melopean, and other Reed Instruments, are all constructed upon a similar principle, the tones being produced by the vibration of thin pieces of brass, prepared for the purpose, which are termed *reeds*. Each of these is firmly fastened at one end, and accurately fitted to a small socket, or *block*, also of brass, in which it vibrates. In the small instruments the bellows, which supply the wind, are so arranged as to be worked with a single pedal by the right foot of the performer. In the large instruments,—Harmoniums, Organ-Harmoniums, &c., both feet are used in blowing. In most instruments the reeds are placed in a small chamber, which, by means of a pedal worked with the left foot, can be opened at will, producing a gradual increase of sound, known as the *swell*. The key-board is exactly similar to that of the Pianoforte, varying from four to six octaves in compass. The cases are made of Rosewood and Black Walnut, and finished in various styles.

PORTABLE STYLE MELODEON.

Many and valuable improvements have been made within a few years in the manufacture of Reed Instruments. Formerly but a single set of reeds was ever employed, and five octaves was the extent of the key-board; now instruments with six octaves, and two, three, four, and even six sets of reeds, and two banks of keys, are common. The Organ-Harmonium, a reed instrument recently introduced, though especially designed for churches, vestries, schools, halls, etc., is equally appropriate to the parlor,—and is rapidly and deservedly gaining the attention and esteem of the public. These instruments contain four, six, eight, and even twelve stops, and two banks of keys, and are capable of an almost endless variety of combinations, solo effects, etc. In the hands of a skilful performer, the Organ-Harmonium produces the greatest variety of effects, and all styles of music — the light and brilliant,—the ecclesiastical and sacred,—the martial and orchestral,—can be executed upon it. The quickness of its action allows the performance of most rapid passages, such as runs, trills, arpeggios, and other embellishments, found chiefly in piano music; also all kinds of operatic music, solos with subdued accompaniments, and the most delicate *diminuendo*, *crescendo*, *sforzando*, *tremolo* and *affetuoso* passages. The increased attention and skill directed to the manufacture of all kinds of reed instruments, have insured to the public instruments far surpassing those of early make, in richness and quality of tone, quickness of touch, and other important requisites.



PIANO STYLE MELODEON.

IMPORTANT POINTS. For the benefit of those who are not accustomed to select Melodeons or Harmoniums, we mention a few of the important requisites of a good instrument, which should be kept in view in purchasing:

1*st*. *Quality of Tone.* The tone should be smooth and pure, free from harshness.

2*nd*. *Body of Tone.* The tones should be full and resonant.

3*rd*. *Equality of Tone.* Every tone should be equal in power.

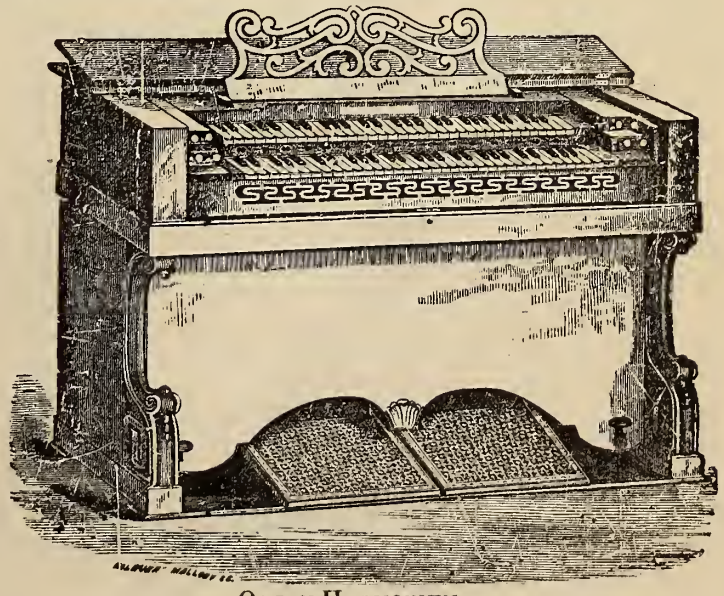
4*th*. *Promptness of Action.* Each tone should be heard, full and distinct the instant the key is touched. A good method of testing the merits of an instrument in this respect is to draw the finger somewhat quickly over the keys.

5*th*. *Temperament.* The instrument should be so tuned, or tempered, that all keys are alike pleasant to the ear.

6*th*. *Delicacy of Touch.*

7*th*. *Style of Finish and Quality of Stock.*

8*th*. Those instruments which are the most simple in construction, and consequently the least liable to get out of order, are certainly to be preferred.



ORGAN-HARMONIUM.

SETTING UP. In setting up an instrument, be careful that the parts are firmly screwed together, and that it stands evenly and firmly on the floor. Care should be taken not to place it too near the heat of the fire or stove. It is desirable also, that it be as little as possible exposed to dampness, or sudden and extreme changes in the temperature of the atmosphere.

TUNING, ETC. Reed instruments are tuned by filing the reeds with a fine file. If any tone is too low, it may be raised by filing at the point of the reed; if too high, it may be made lower by filing at the other end, near where it is made fast to the block. In filing do not shorten the reed, but file the flat surface. Care should be taken not to file off too much, as a very little will in most cases have the desired effect. Sometimes a reed is prevented from sounding by a particle of dust getting between the reed and the block. A careful removal of this will overcome the difficulty.

STRONG

POSITION OF THE BODY AND OF THE HANDS

A good and graceful position of the body is the first thing to which attention should be paid, and the beginner ought to examine and compare his position with the following rules whenever he seats himself before the instrument, until the exact observance of them shall have grown into a settled habit. All unnecessary movements, grimaces and other useless gestures, have a disadvantageous influence on the hands and fingers, and are to be avoided in the premises.

The drawing on page 6, and the following rules will give a complete instruction on the subject:

1. The seat of the player must be placed exactly opposite to the middle of the Keyboard, at a distance of about eight inches from it In no case should the body of the player and the instrument come in contact.

2. The height of the stool must enable the player to blow the bellows freely, yet, if possible, be so high that the fore-arm may be parallel with the upper surface of the keys.

3. The head and chest should be kept upright, a *little* inclining towards the Keyboard. Too much bending of the chest is not only unsightly, but also injurious to the health.

4. Nodding or other movement of the head, also beating, or rather stamping time with the feet is objectionable.

5. The arms should hang down by their own natural weight, and should neither be pressed against the body, nor extended outward

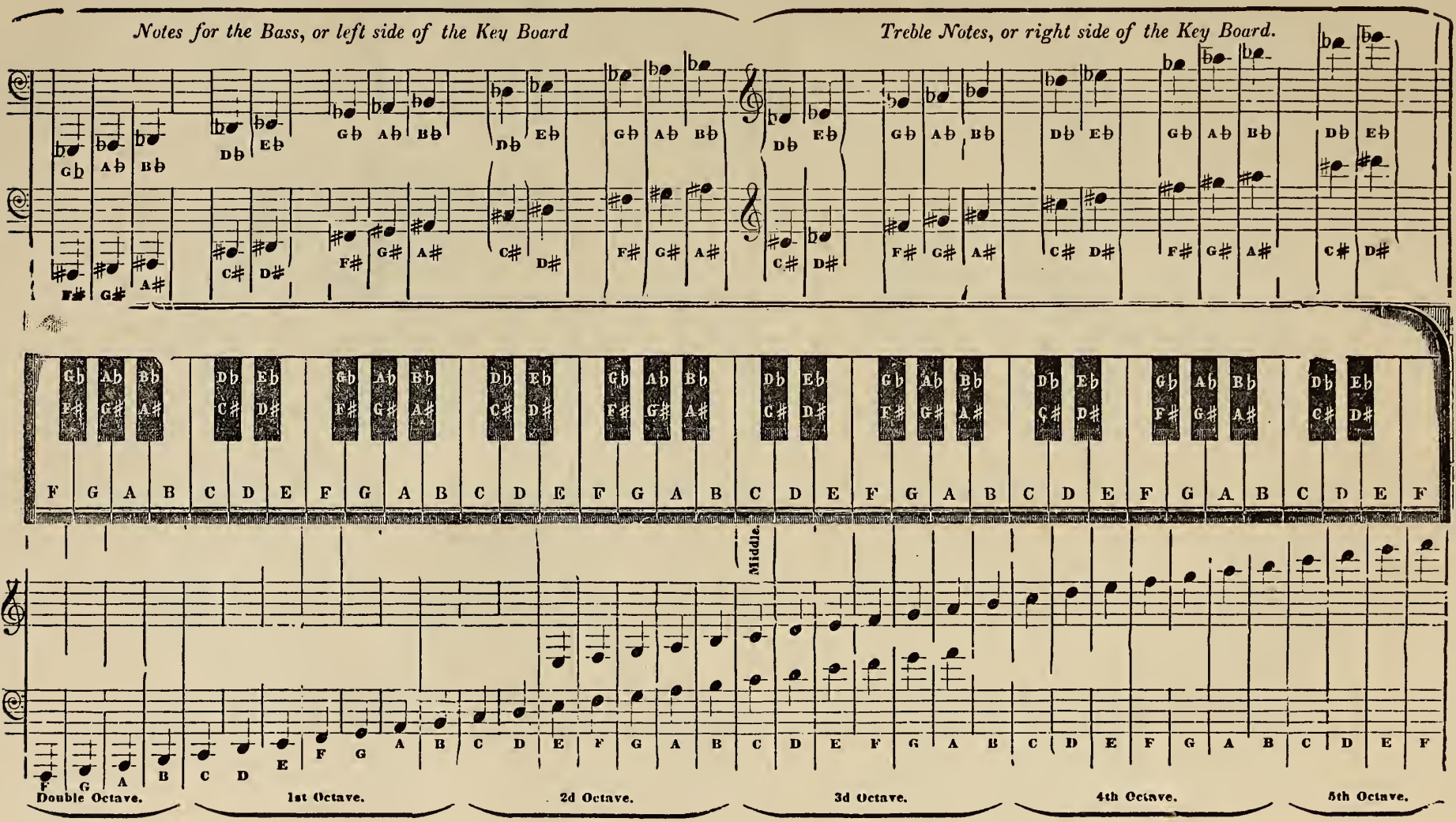
6. The wrists and arms should form a straight line from the knuckles of the bended fingers to the elbow

7 The hands must be rounded off, and the keys struck with the extremity of the fingers, but not with the nails. The nails ought to be kept long enough to cover the fleshy part of the fingers, but not longer (whether fashionable or not), the rattling noise produced by the nails is an undesirable addition to the performance

8. The heels of the feet should rest on the ground, while the toes should cover the end of the pedals. (See description of the instrument)

VIEW OF THE KEY-BOARD,

AND OF THE NOTES OF A MELODEON OF FIVE OCTAVES



Remark. The two-fold denominations of the black keys are fully explained in the Chapter on the Sharps, Flats, and Naturals, page 22.
Explanation relating to the extension of the Bass Clef into the Treble region, or of the Treble Clef into the Bass region, will also be found on page 22

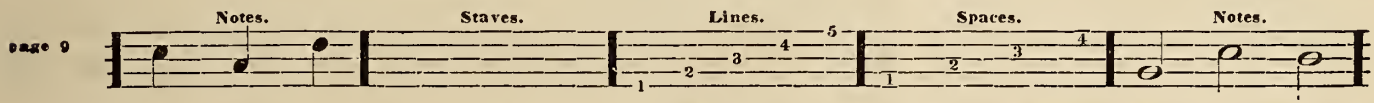
ELEMENTS OF MUSIC.

THE STAVE OR STAFF.

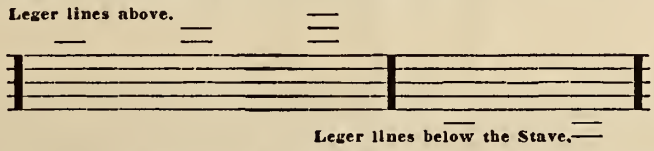
After the preliminary directions in regard to the position of the body and of the hands, is to be aquired a familiarity with the names of the Keys—the division of the Keyboard into the Treble and Bass region, and its division into Octaves. Let us therefore analyze the View of the Keyboard and Notes as represented on page 8.

In this, or any piece of music, different characters present themselves to our eyes. The most conspicuous are the stave, and the notes upon, above, or below it.

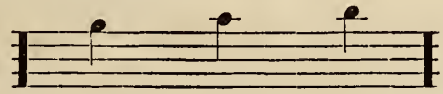
The *Stave*, (or Staff,) consists of five parallel lines, and the *notes* are either placed on one of these lines, or between them.

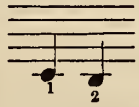


The small lines traversing the head (or the stem,) of the notes written above and below the stave, serve to increase the number of the lines of the stave, and are therefore called *additional*, auxiliary, or *Leger lines*.



Thus, the first note here represented, would be deseribed as the note above the stave; the seeond note as the note on the first leger line above the stave; the third as the note above the first leger line:



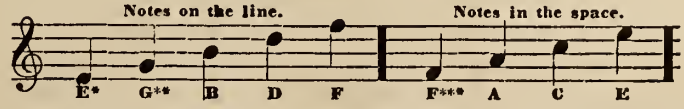
while the note, would be deseribed as note below the stave; these notes  would be deseribed. 1, as note on the first leger line below, and note 2, as note below the first leger line.

NAMES OF THE NOTES.

TREBLE NOTES.

The musieal Alphabet has only seven letters. By the inexhaustible conbinations of this small number of notes, including the derived notes, (sharps or flats,) all the music of past and future time, has been and is to be composed.

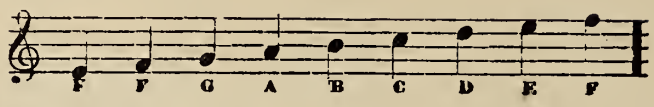
We should naturally suppose that either the first (lowest) line, or the first space of the stave would be named *a*, the second *b*, etc. but we call the first line (or the notes on the first line) *e*, seeond line *g*, etc., as follows:



* The key for this note E is the third white key to the right from the middle C. (See view of the keyboard.)

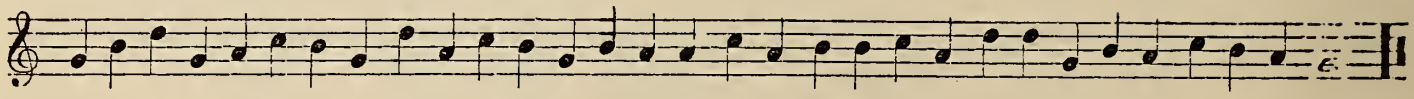
** G is the next but one in the same direction, and consequently *** F lies right between the two.

The stave, consequently includes the following notes

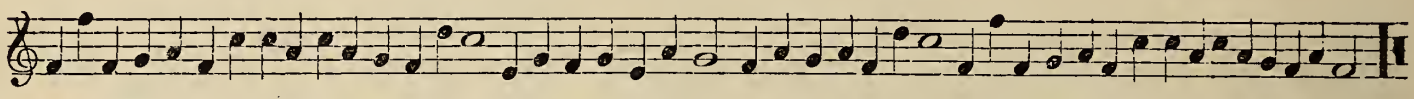


Exercise. Call and strike on the instrument the following notes:

No. 1



No 2

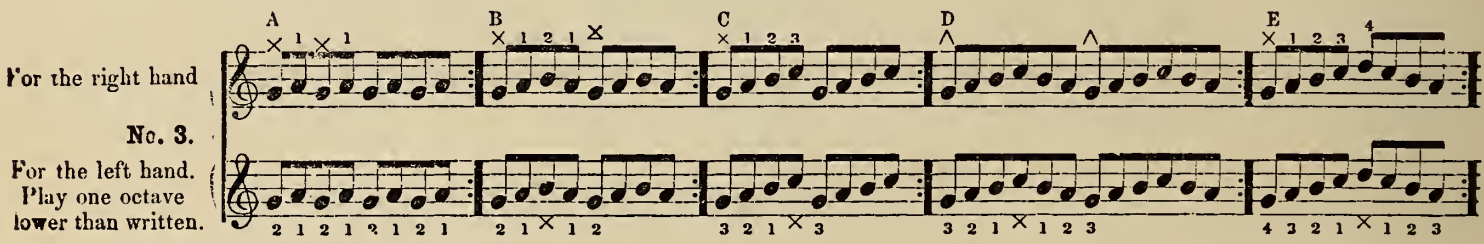


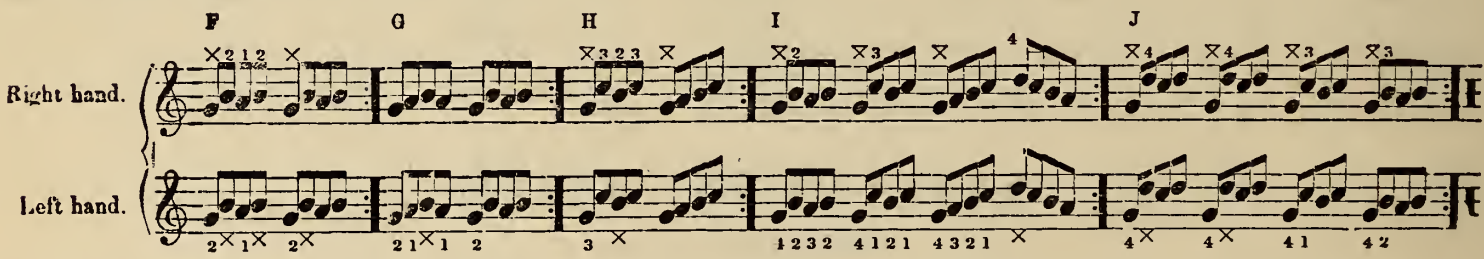
The character is called Treble Clef, or G Clef, and all notes within its dominion, that is to say, all notes after it, are Treble notes. The name G Clef is applied to it because it rests on the G line, (second line,)

Every thing thus far being fully understood, the pupil may now attempt the following exercises, first with the right hand alone, then with the left hand alone, and as soon as the latter is as firm and flexible as the former, the exercises may be played with both hands together. Begin very slowly, and increase your speed according to capacity.

NOTE. It is advisable that the blowing of the bellows should be done by the teacher or some other person, until the pupil has acquired some self-confidence on the key-board.

The cross (×) indicates the thumb; 1, the first; 2, the second finger, &c.





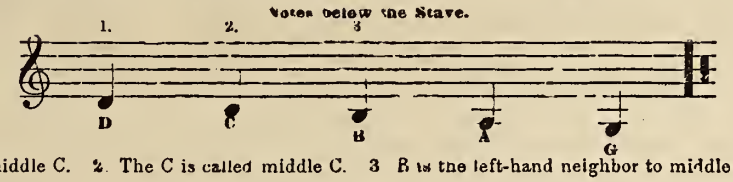
Each of these exercises, (A, B, C, etc.,) must be practised from one to five minutes, until the fingers work with some facility.

These directions for practising the exercises apply also to all the following. Besides these, the following rules must be observed:

1 The fingers must be at all times *over* the key-board. In order to have the thumb over the keys, not only the fingers, but also the wrist of each hand must be slightly bent inward, as will be seen by the engraving on page 6.

2 Each finger must be kept down until the next key is struck, *but no longer*. This important rule for Piano Forte, and more especially for Melodeon players, cannot be too often repeated to beginners. On taking, for example, A, of the above exercises, (speaking of the right-hand part), the thumb quits *g* at the same moment the first finger strikes *a*, &c. The fingers may be said to step from one key to the other, serving as the weight of the hand as pillars, the hand resting on the keys on but *one* finger at a time, while all the rest are poised in the air

For the proper employment of the left hand in these exercises, the notes below the stave must now be learned

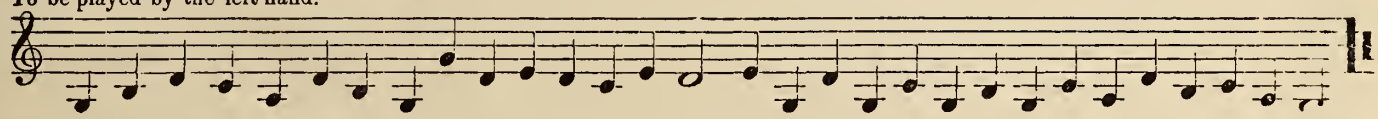


Note.—1. D right-hand neighbor to middle C. 2. The C is called middle C. 3 B is the left-hand neighbor to middle C.

The acquirement of this addition of notes enables us now to write the exercises for the left hand in their proper place, and we continue to practise the following example as an exercise in reading.

To be played by the left hand.

No. 4.

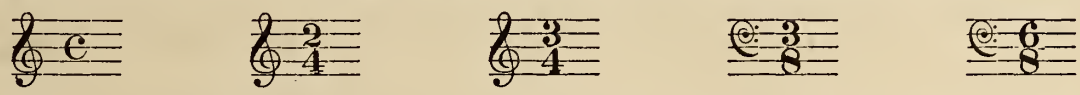


EXPLANATION OF OTHER AUXILIARY CHARACTERS.

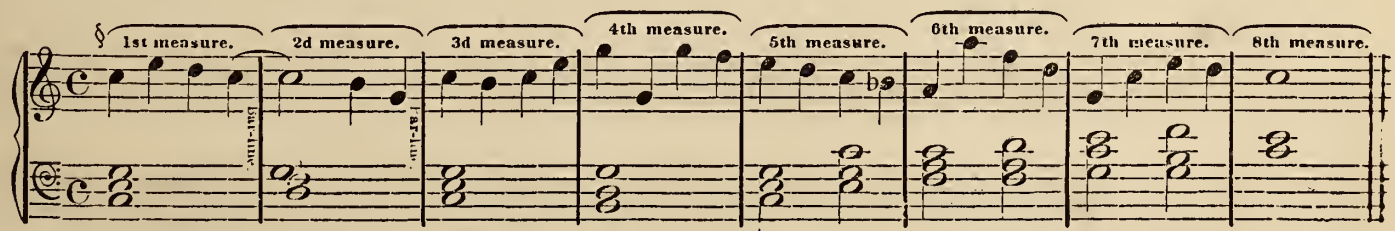
The Brace, ⎧⎩ serves to unite two or more staves.

The *Bass* or *F clef* 𝄢 (so called because it rests upon the F line) is used for the notes in the bass region, as will be seen by reference to page 8

Next to the clef will be observed the time mark, showing the kind and number of notes contained in each *measure*.

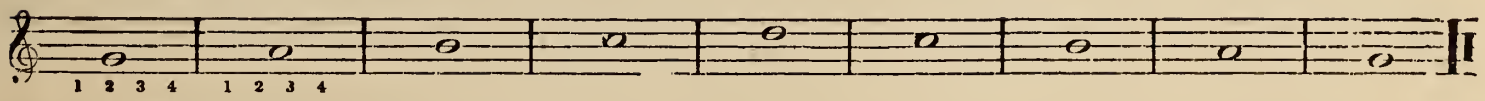


The bar serves to separate the *measures* from each other, and the space between two bars is consequently called *measure*. Thus, the music between the mark 𝄋 and the first bar is a measure, as is also the music between the first and second bars, making in all eight measures in the following illustration:

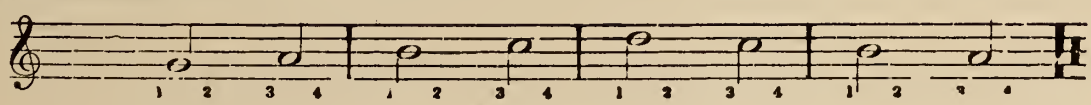


We come now to the consideration of Time-lessons

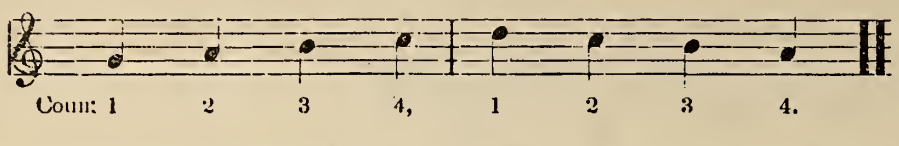
Count *aloud*, *slowly* and *evenly*, *four* to each note.



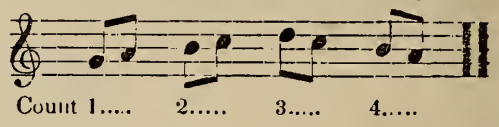
Count equally slow, *two* to each note.



Count in the same manner, only ONE to each note.

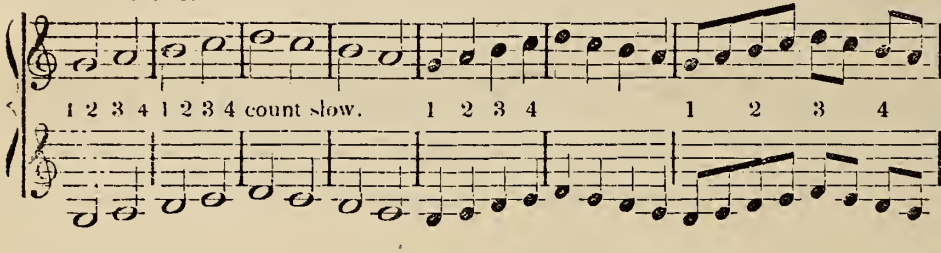


Play two notes while you are counting ONE

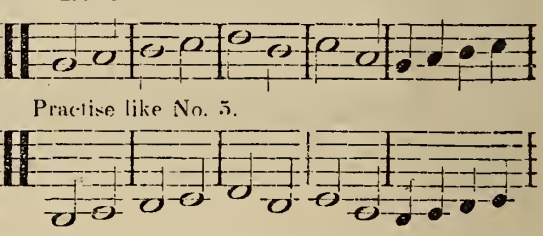


The above exampte shows the same succession of notes in different movements. Let the pupil practise them as directed until some facility is acquired, increasing the speed gradually at each repetition. The following exercises, serving the same purpose, should be practised in the same manner, and will, if pursued sufficiently, in no little degree facilitate and prepare the understanding of the next chapter.

No. 5.



No. 6.



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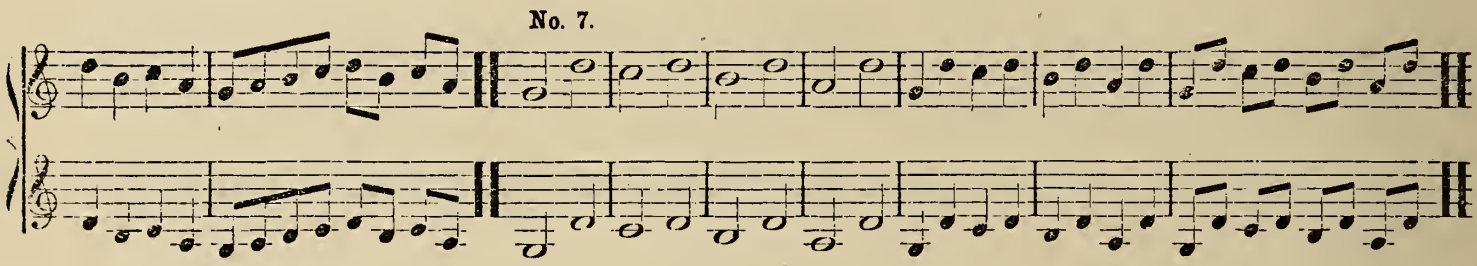
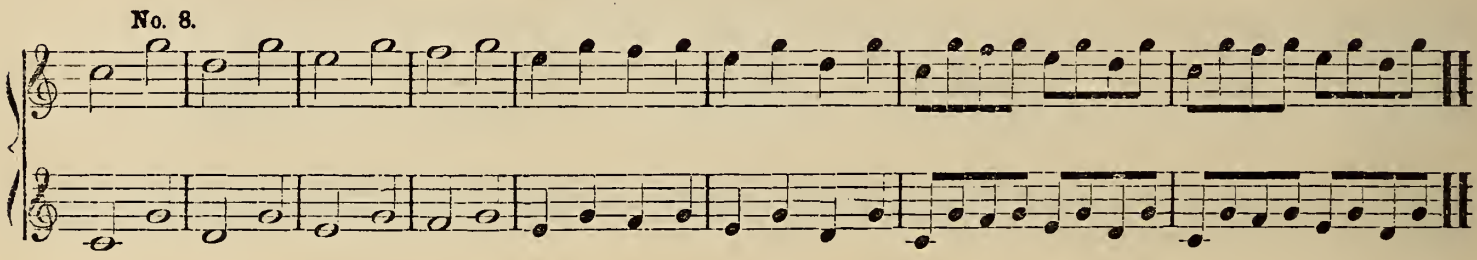
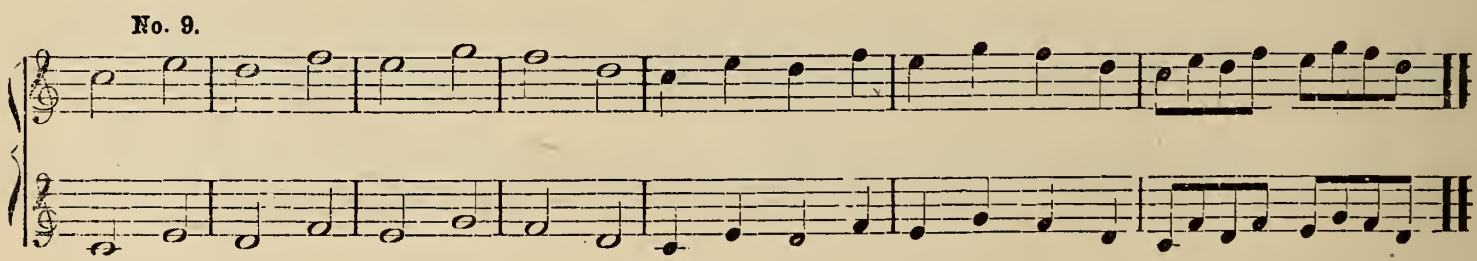


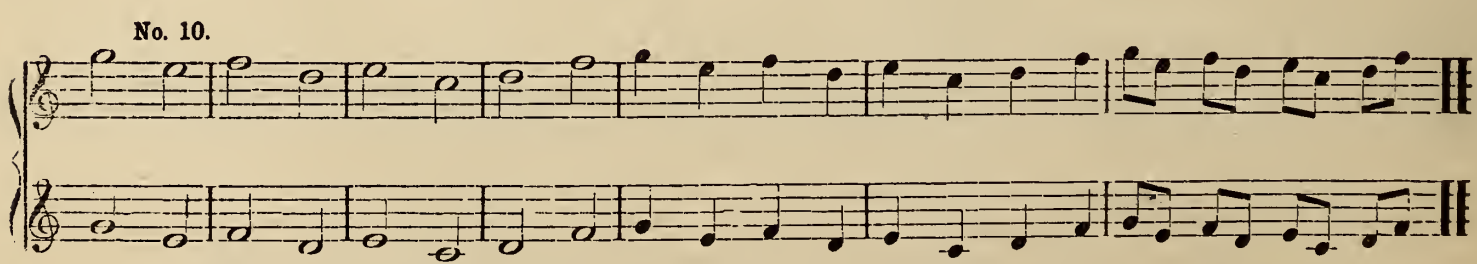
No. 8.



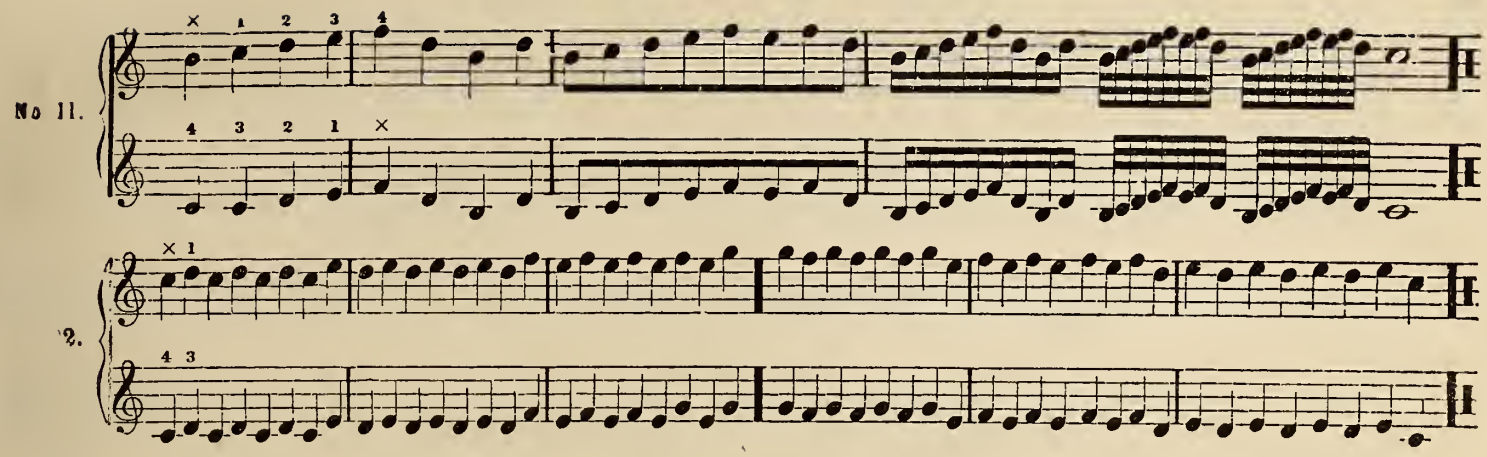
No. 9.



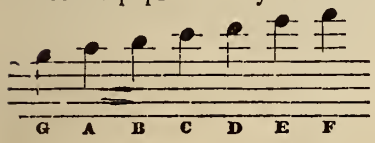
No. 10.



* Students without the aid of a teacher would do well to provide himself with a Metronome, (Maelzel's), and practise these exercises after the beating of it — without any time-guide the beginner would hardly succeed in keeping time, when the movement of his finger has to be doubled



During the practice of these exercises, *one* or *two* new notes above the stave, (going as far as D or F,) may be added in each lesson. Let the pupil not only name the notes and strike them on the instrument, but also let him describe them thus, viz.:

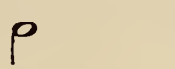


G above the line—A on the first leger line above—B *above* the first leger line—C on the second leger line above the stave, etc. See page 9.

VALUE OF THE NOTES.

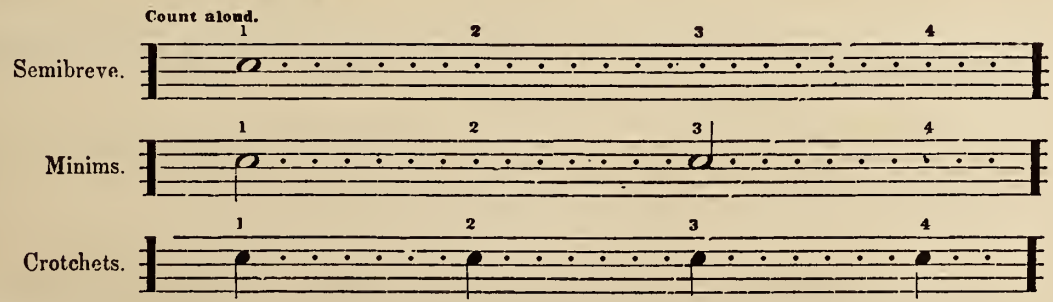
The different lengths of musical sounds are represented by notes of different forms, as follows.

Semibreve, or whole note, which is equal to

Two Minims, or half notes,  which are equal to

Four Crotchets, or quarter notes,

as will be seen from the following example:



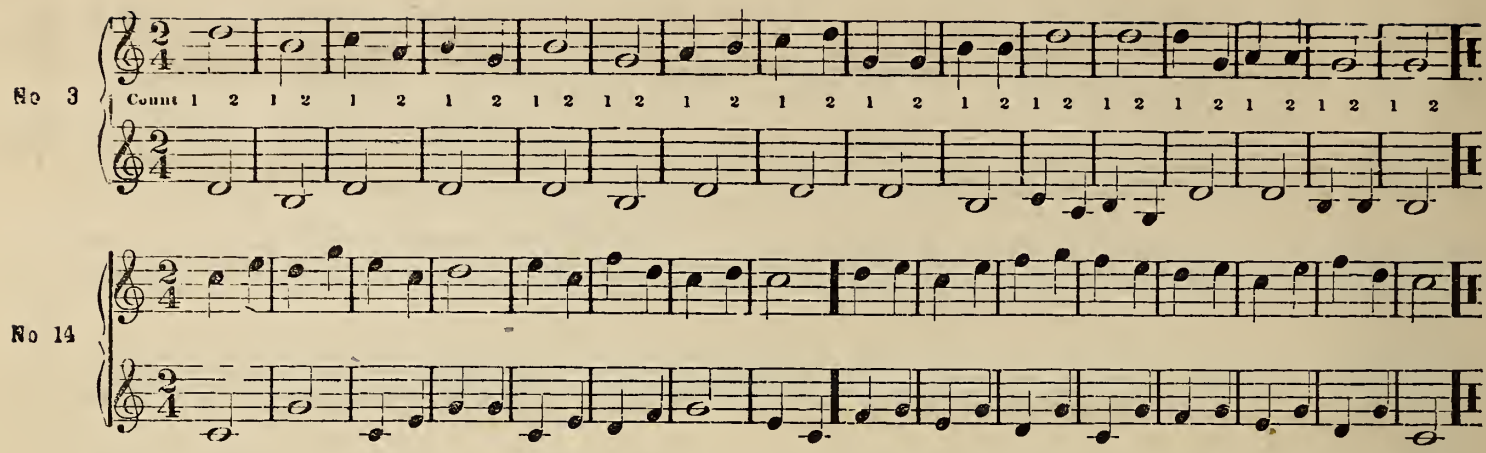
Note. In every exercise the pupil should accustom himself to counting aloud, and care ought to be taken that the time be strictly kept

Measures are divided into equal parts called "beats." In the above example the measure is divided into four equal parts, or beats, of which the semibreve occupies four, the minim two. The crotchet occupies one, and is therefore called the "beat-note."

On page 11, were shown the most commonly used "time-marks," and we are now able to explain the mark "𝄵," called common time mark; which is used whenever the duration of a measure is that of a semibreve, to be counted in four beats.

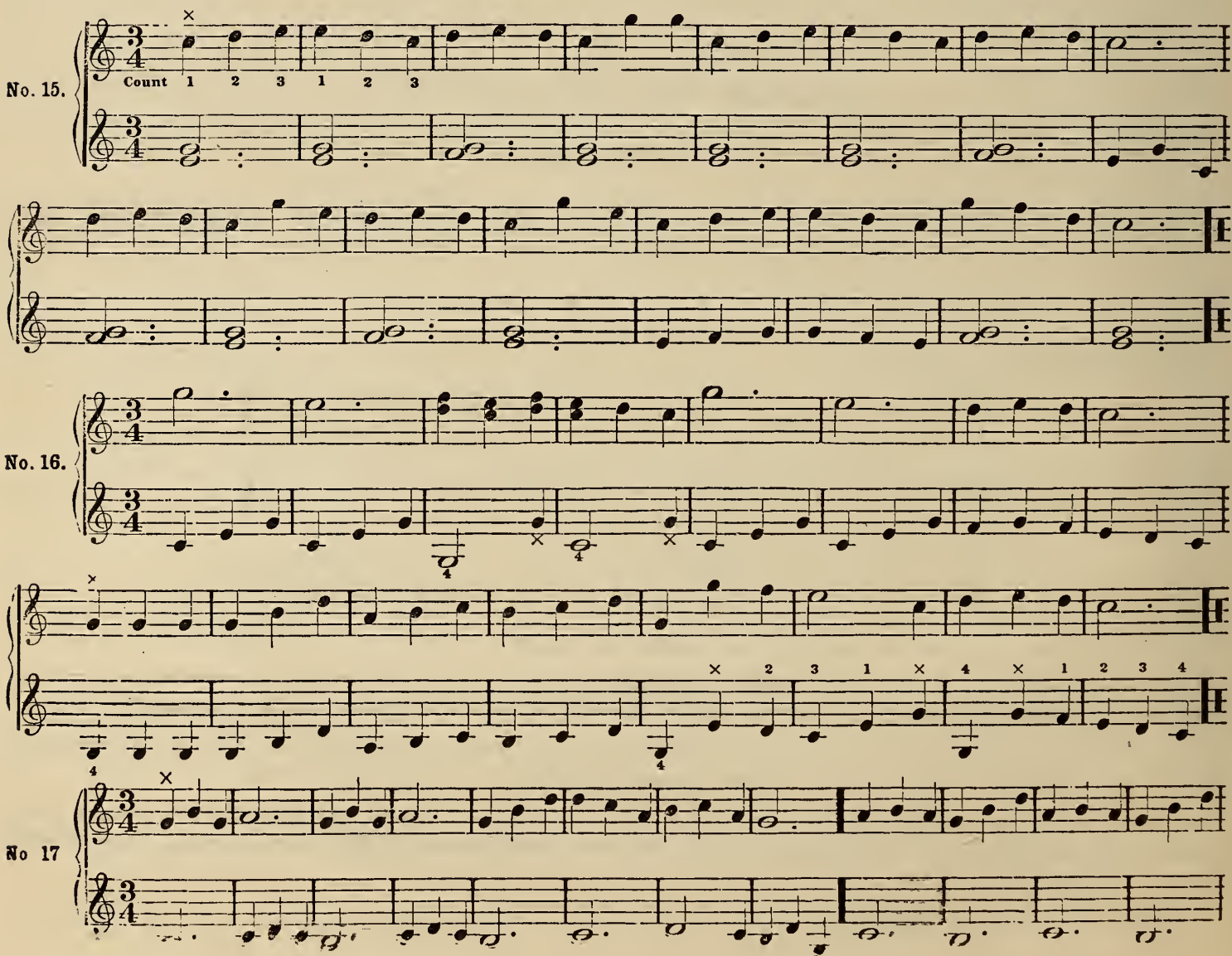
Before entering into the subdivision of these notes, it will be found advisable to introduce all the different kinds of measures having minims or crotchets for *beat-notes*. The first kind will be the *Double* time, having but *two* crotchets in each measure. These following examples will suffice to illustrate it.

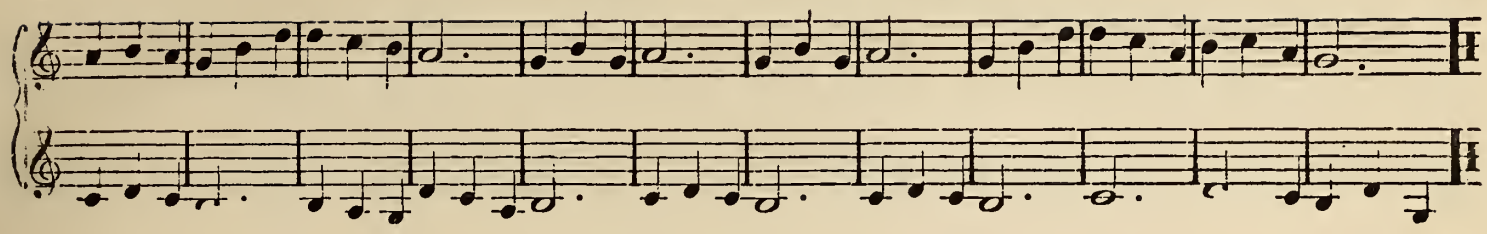
The time-mark for Double Time is $\frac{2}{4}$.



More frequently the division of time, however, is that of three beats in each measure, commonly called *Triple time*. Giving to each beat the value of a crotchet, there can be no more in a single measure, but three single crotchets, or a minim and a crotchet, or a *dotted minim, the dot augmenting the length of the minim or any note to which it is attached, one-half of its value in all cases.*

The time-mark of this kind of measure is $\frac{3}{4}$.



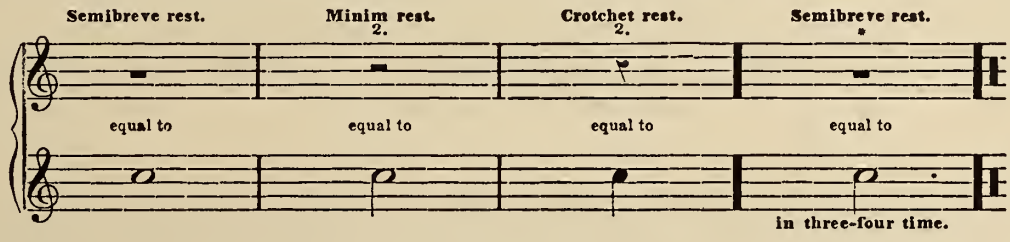


RESTS.

SEMIBREVE, MINIM, AND CROTCHET.

In playing, it often occurs that one hand or the other, and sometimes both, have to be taken off, while the counting is going on without any interruption. These cessations from playing are called *Rests*, and certain characters are used to mark the length of time *during which no key is to be held down.*

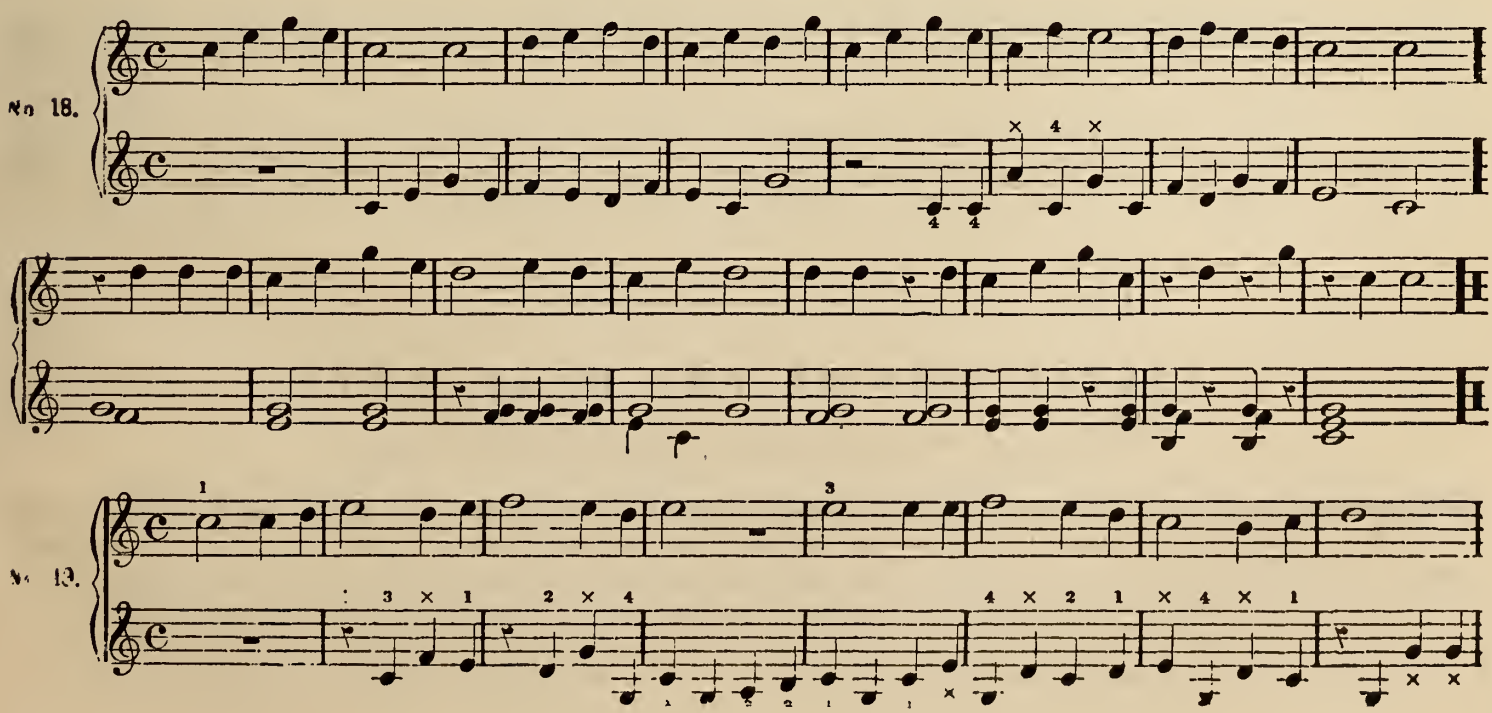
We have for each species of note an equivalent rest, which has the same duration as the note itself would have.

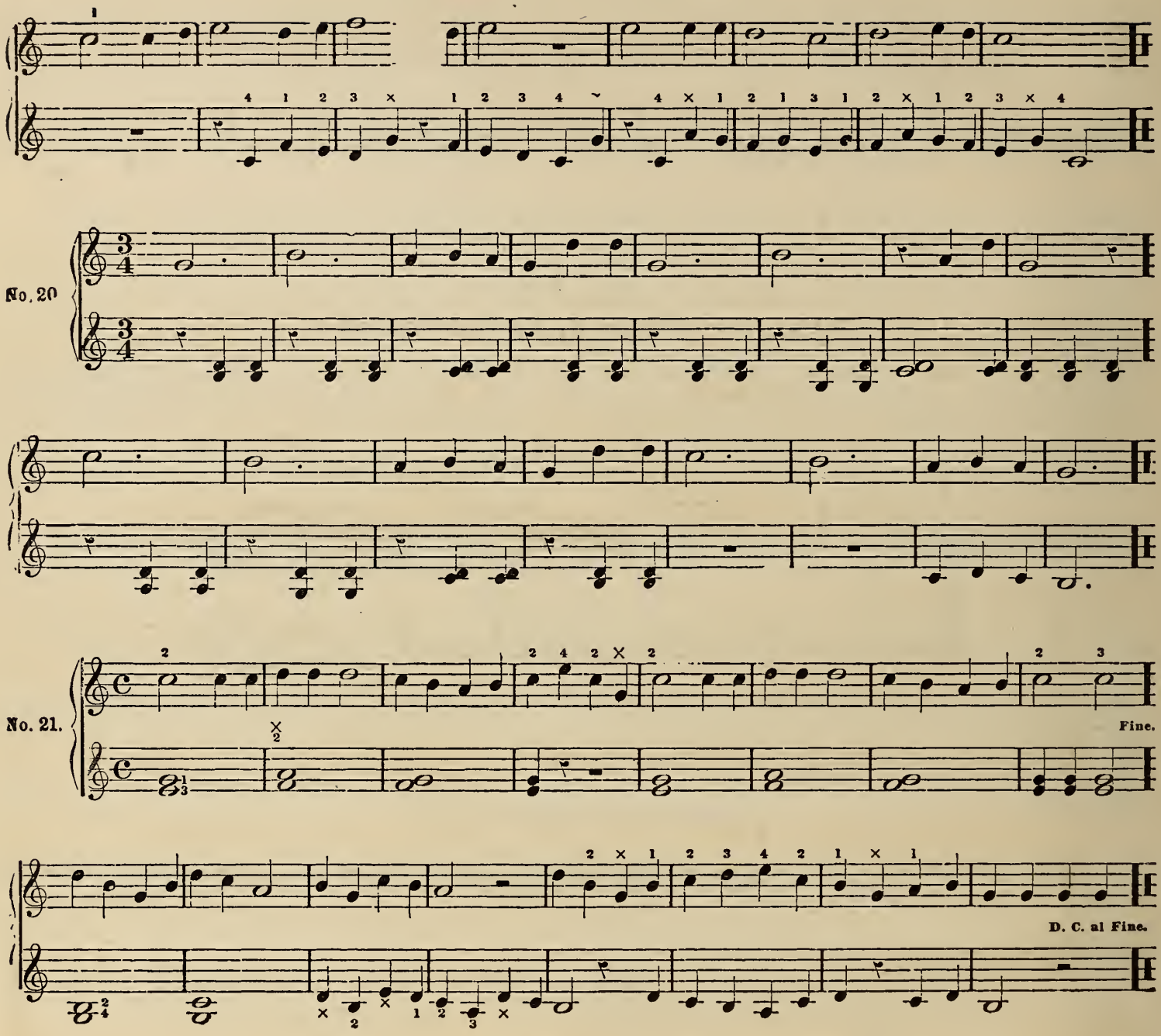


The Semibreve rest differs in appearance from the Minim rest only by its position; the former hanging *under* the line, the latter resting on the line.

NOTE.—The Semibreve rest serves to fill up an entire measure in *every species* of time.

EXERCISES WITH RESTS.

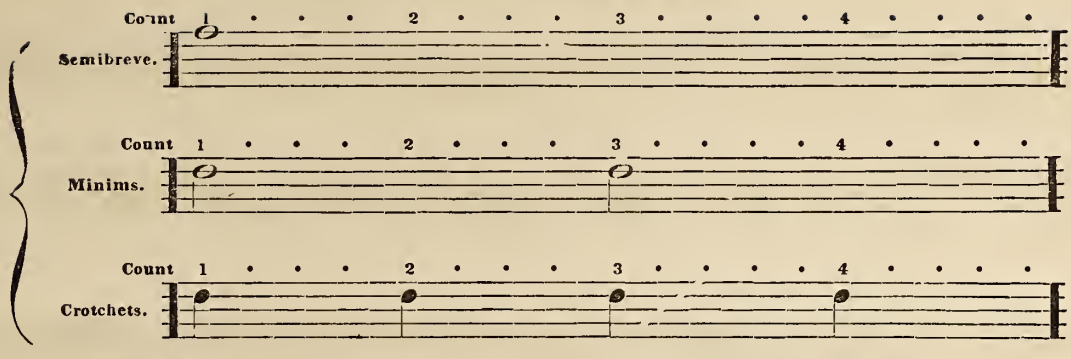


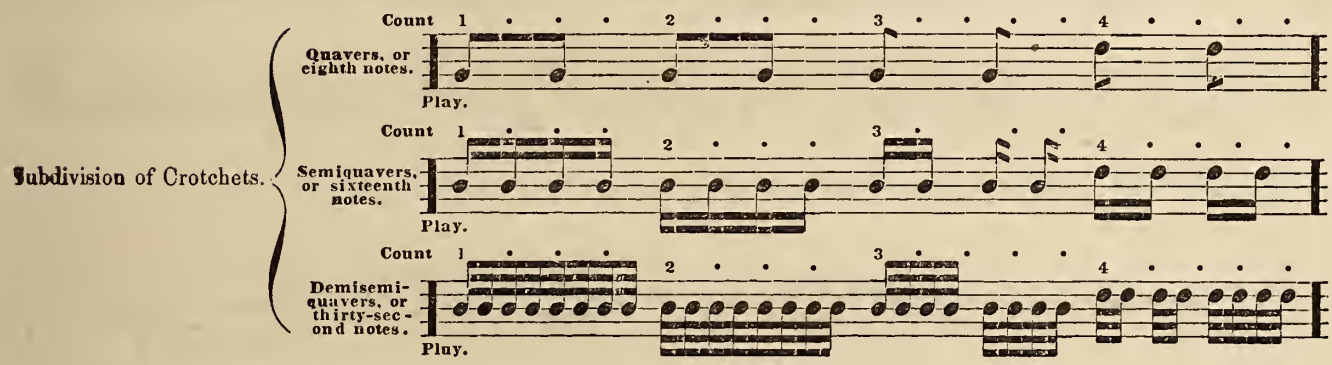


SUBDIVISION OF THE CROTCHETS.

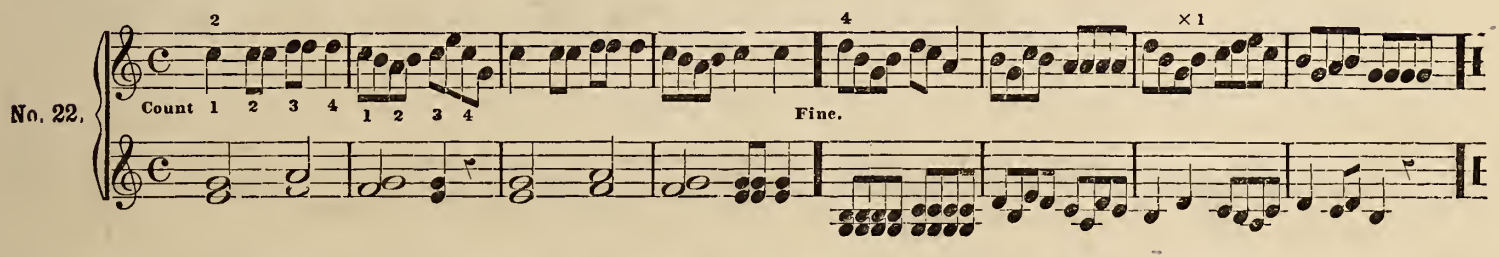
QUAVERS, SEMIQUAVERS, DEMISEMIQUAVERS.

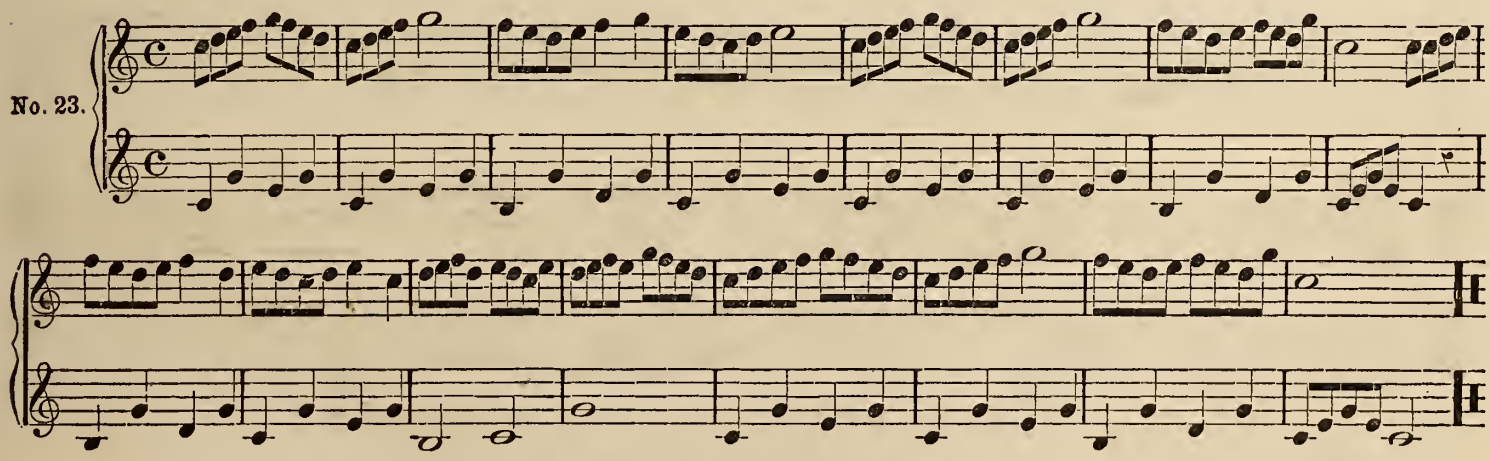
We represented, on page 13, the crotchet as the shortest note, by playing one note to every beat. Playing but *one* note to a beat, (as quick as the movement might be taken;) would be, even for Sacred Music on the Melodeon or Organ, too slow a movement, (not to speak of the almost fabulous dexterity of Pianists, and the *roulades* of such singers as Jenny Lind, Sontag, &c.) and while we count a beat, the fingers have to play from two to three, four, eight—even scores of notes. For such rapid movements, notes of a lesser duration than the crotchets are needed, and we have therefore notes of one half the duration, or to be played twice as quickly as a crotchet. Notes four times as quick, eight times as quick, etc., as our crotchet.

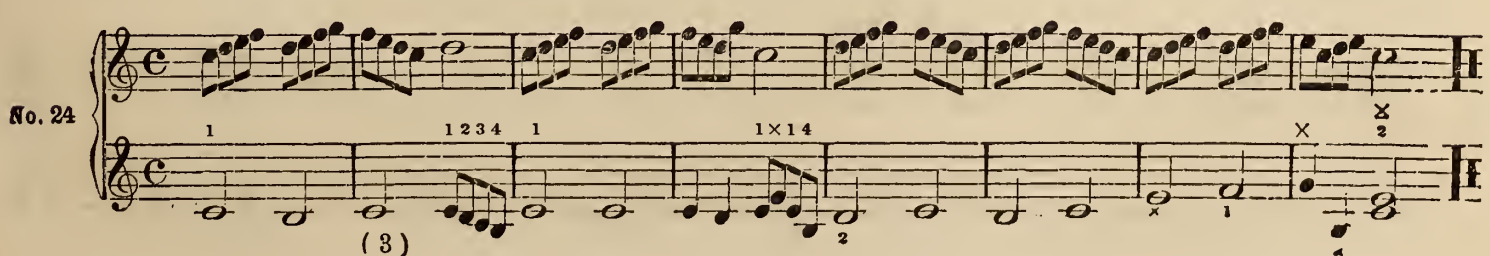


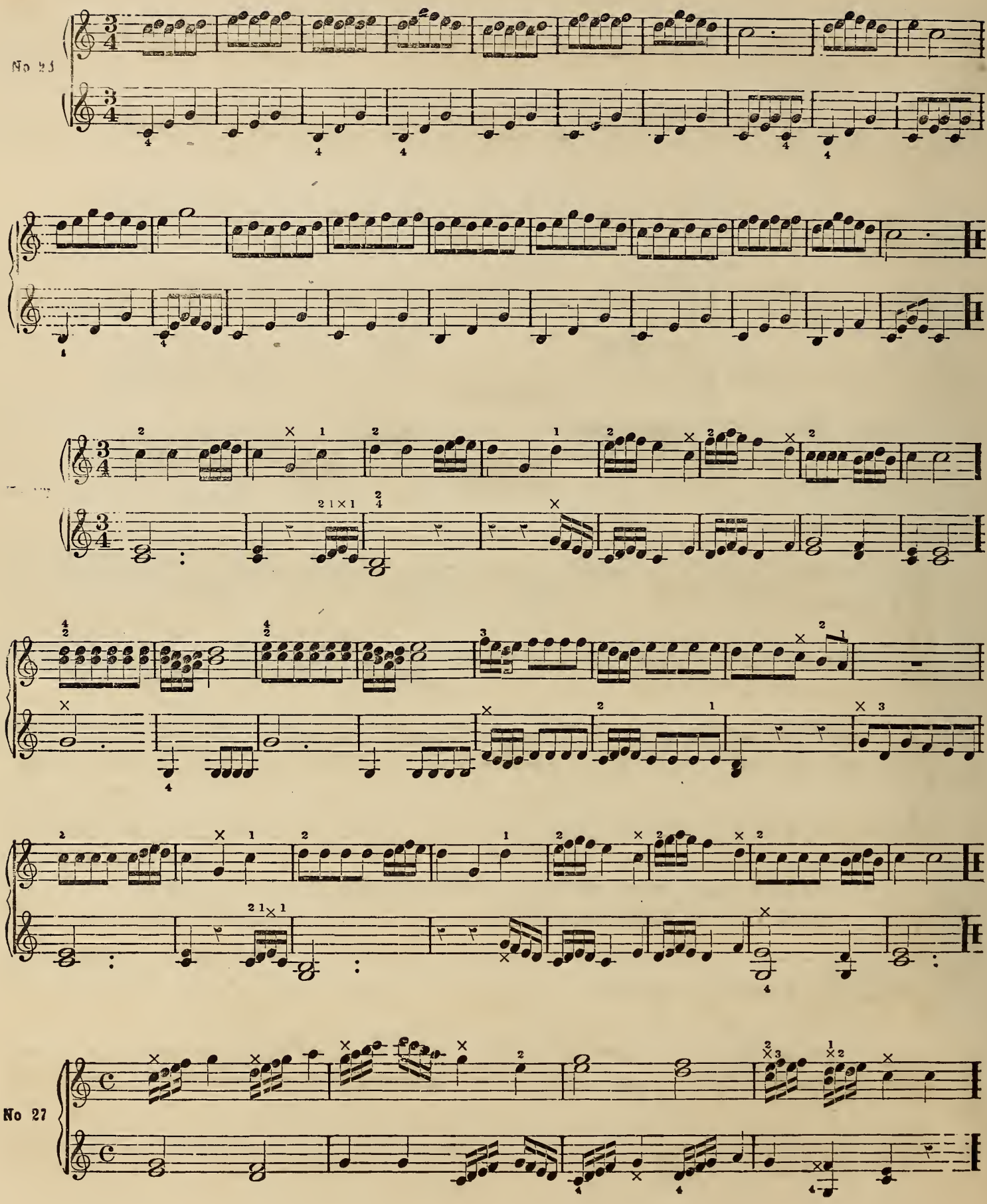


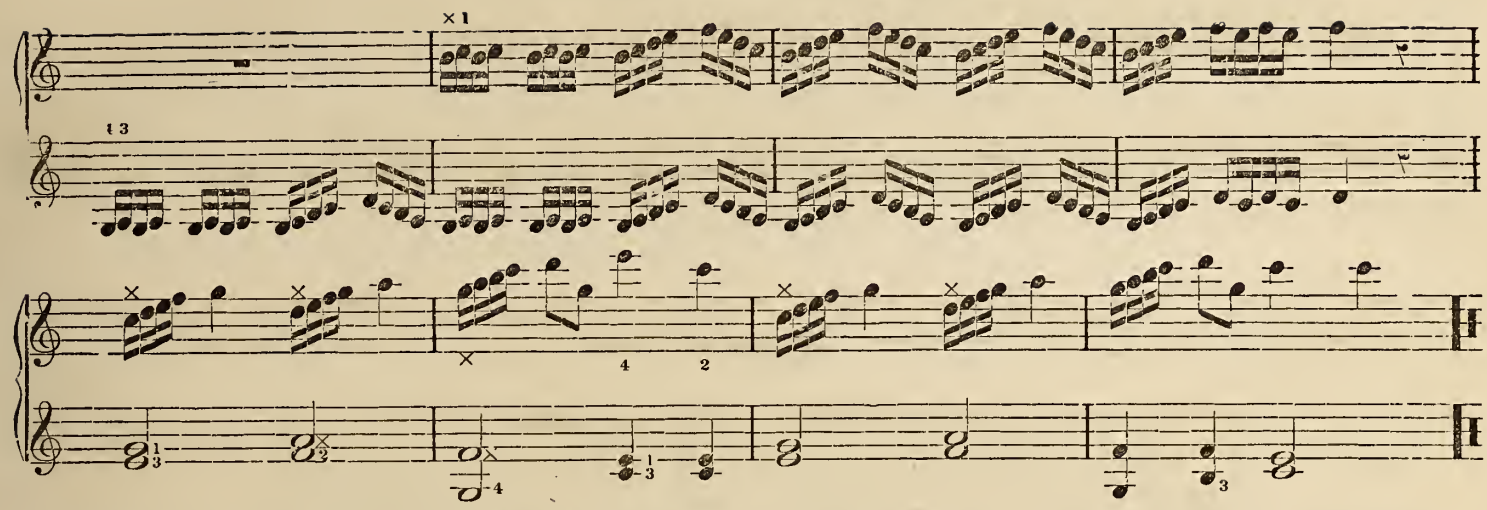
Play the following exercises:








No 25
No 27



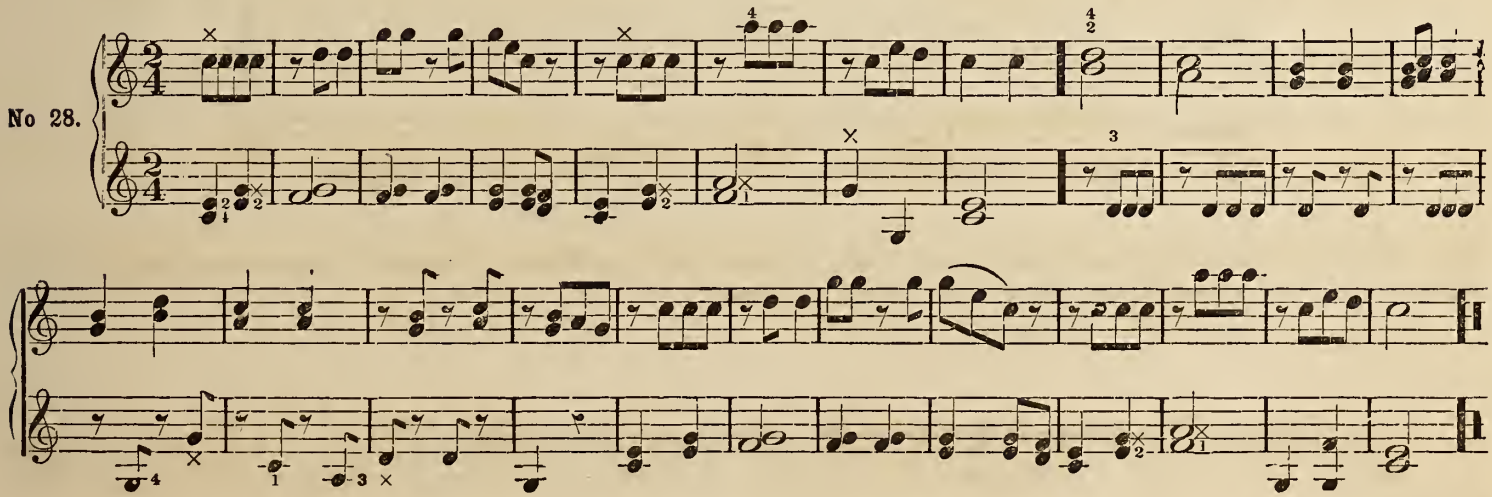
There are also marks of silence for all these kinds of notes, bearing corresponding names to the notes whose time they represent or occupy.

A rest for the time of a quaver, is therefore called a *quaver rest:*

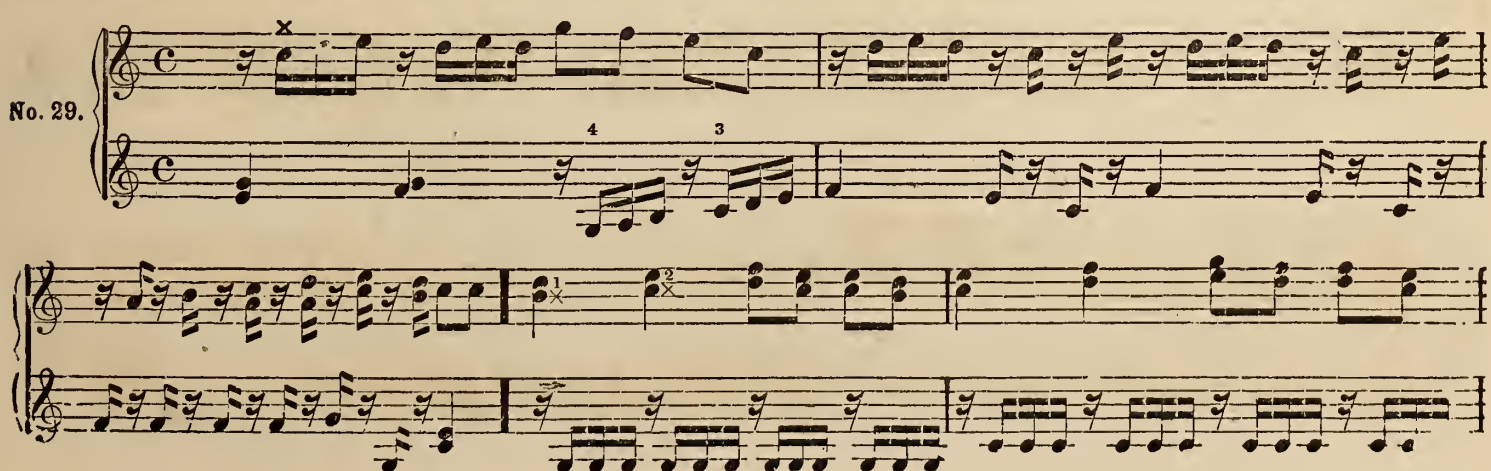
A rest for the time of a semiquaver, is called a *semiquaver rest:*

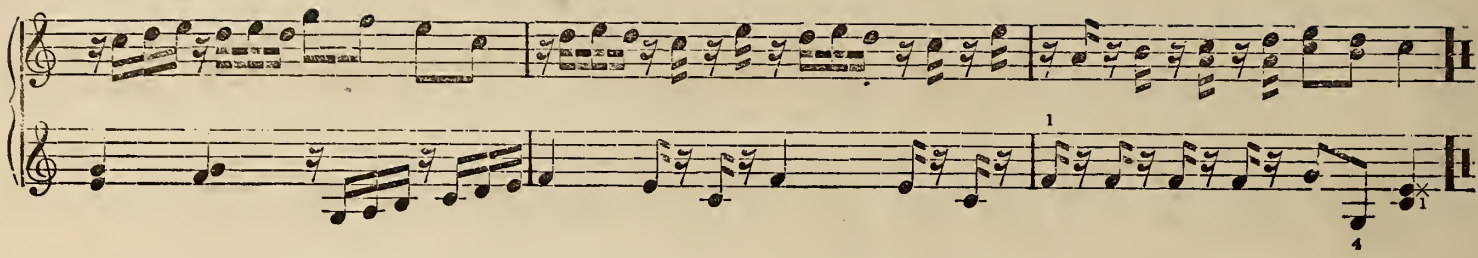
A rest for the time of a demi-semiquaver, is called a *demi-semiquaver rest:*

No 28.



No. 29.

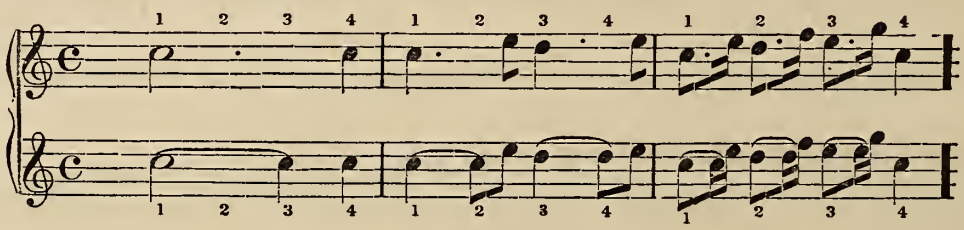




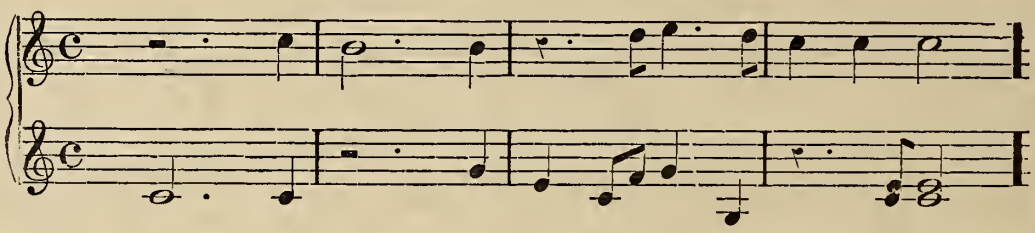
DOTS,

placed after any of these notes increase their value one half, as this example will explain;

Played as if written,

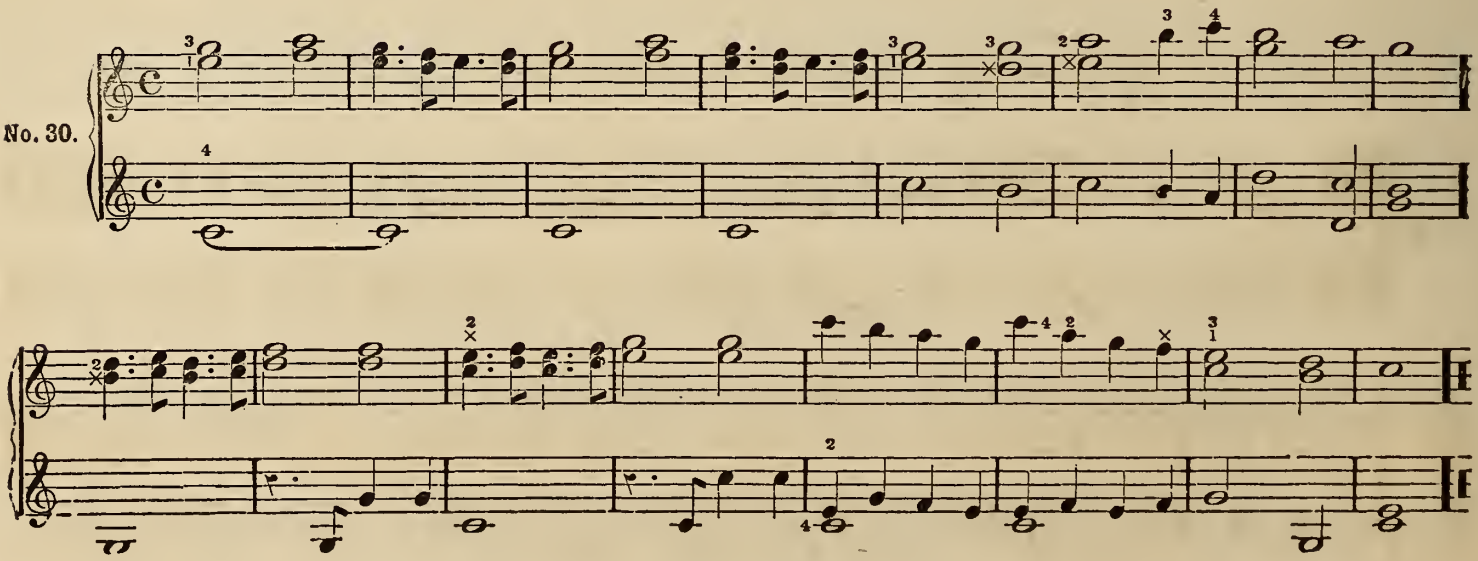


A dot placed after a rest has the same relative value as though placed after a note; for example:

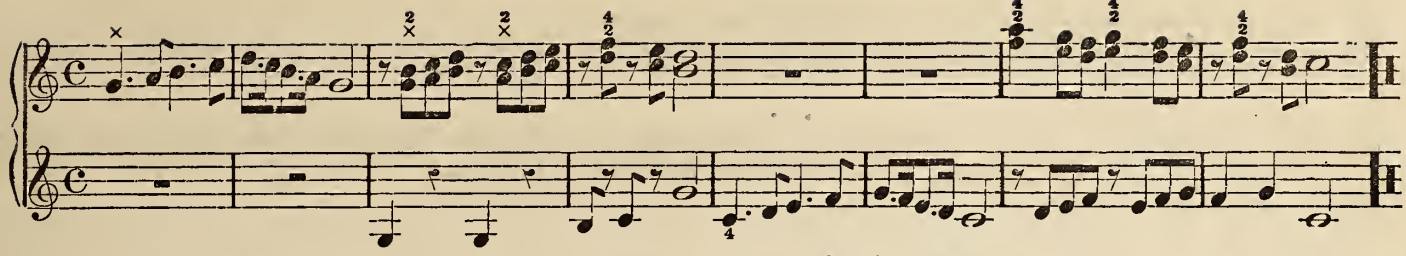


Here the dotted minim rest is equal to the dotted minim below in the first two measures, The dotted crotchet rest in third and fourth measures are equal to a crotchet and a dot, or half its value, (a quaver.)

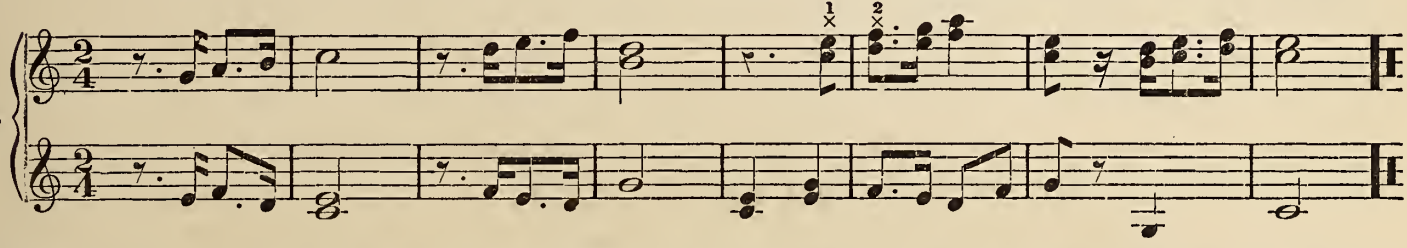
No. 30.



No. 31.



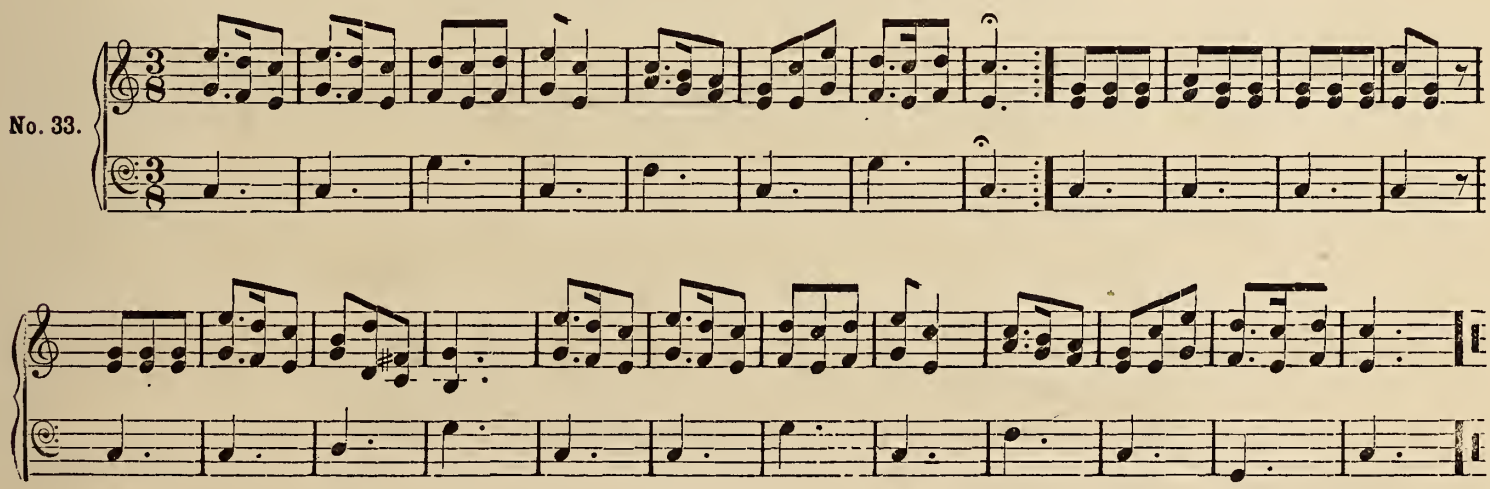
No. 32.



Being acquainted now with nearly every kind of notes used in Melodeon and Organ (and even Piano) music, we may proceed to bring before the pupil all the remaining different species of time. We have had specimens of Common, Double and Triple time, therefore the time marks, C, (or $\frac{4}{4}$,) $\frac{2}{2}$, $\frac{2}{4}$. $\frac{3}{4}$, are known.

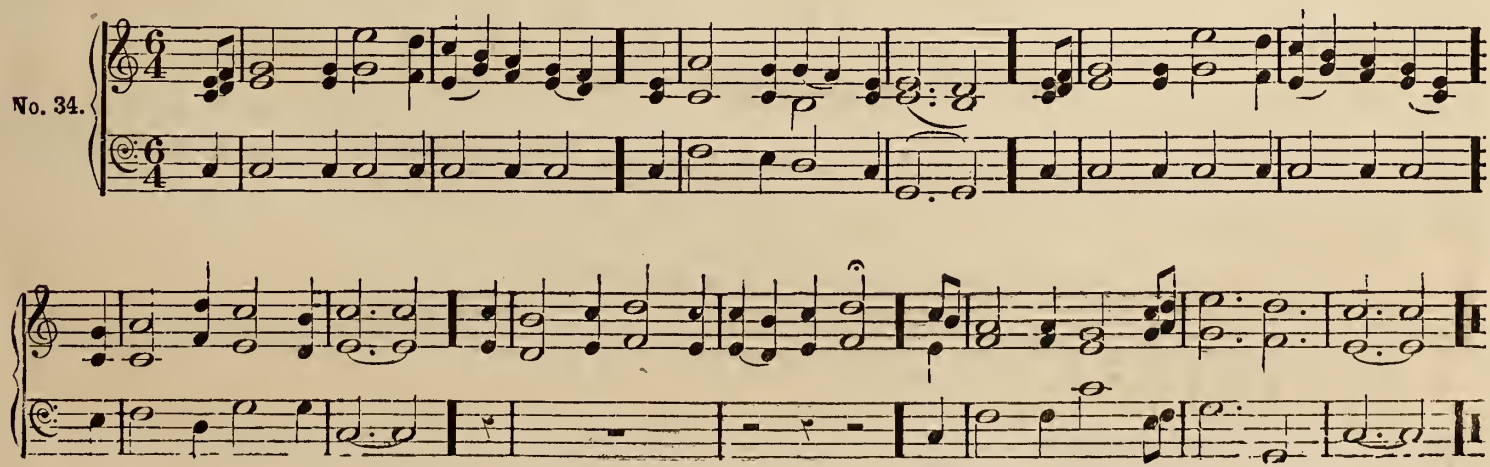
Besides these time marks, are used the following, viz: $\frac{3}{8}$, a triple time, each beat valuing a quaver instead of a crotchet.

No. 33.



Double the above, $\frac{6}{4}$ or $\frac{6}{8}$, a compound time, each beats valuing a crotchet or quaver.

No. 34.



$\frac{6}{4}$, double triple time, with the value of six crotchets in each measure.

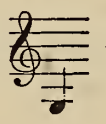
$\frac{6}{8}$, the same, but each beat valued a quaver instead of a crotchet.

$\frac{9}{8}$, 9 beats, each equal to one quaver, } counting in somewhat lively movements, the former 3 beats (one for each 3 quavers) in

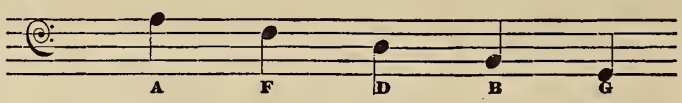
$\frac{12}{8}$ 12 beats, each equal to one quaver, } the latter 4 beats, (one for each 3 quavers.)

These, $\frac{6}{4}$, $\frac{6}{8}$, $\frac{9}{8}$, $\frac{12}{8}$, are called compound time.

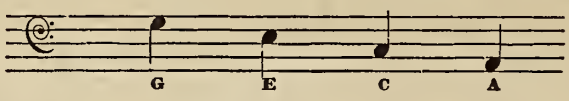
BASS NOTES.

The lower parts of the instrument, left from the lowest treble note G,  belong to the Bass region. (On page 11, we have shown the clef to these notes, called the Bass or F clef.

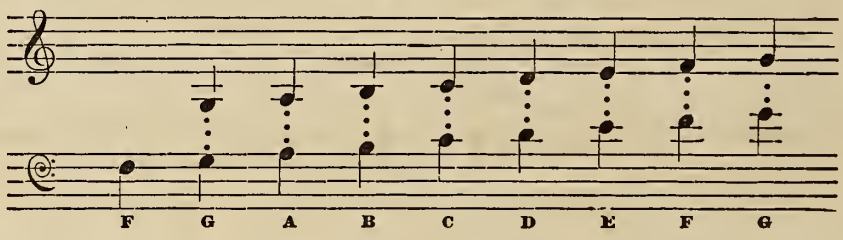
The names of the Bass lines are :



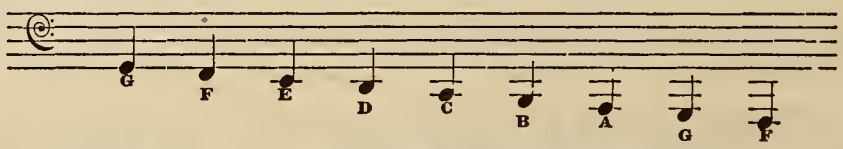
The names of the Bass spaces are :



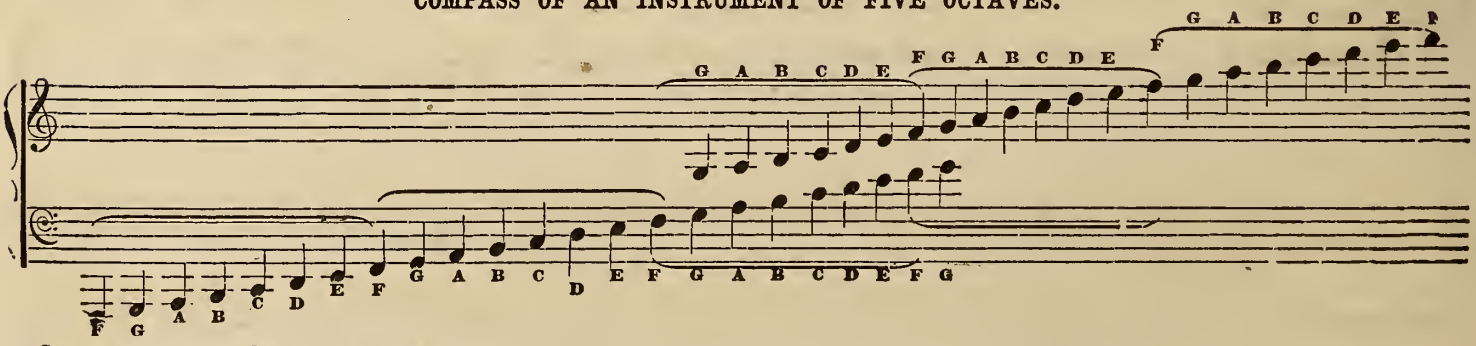
Extension of the Bass notes upwards into the Treble region.



Extension downwards from the first line.



COMPASS OF AN INSTRUMENT OF FIVE OCTAVES.

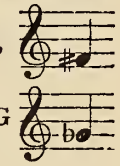


Compare with page 8. View of the Keyboard

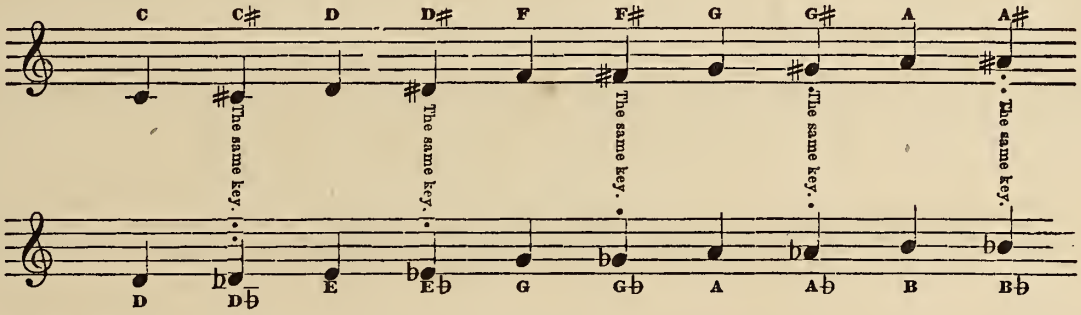
ON THE SHARP, FLAT, AND NATURAL.

All the names hitherto used were applied only to the white keys, and it remains to be learned how the black keys are written or named.

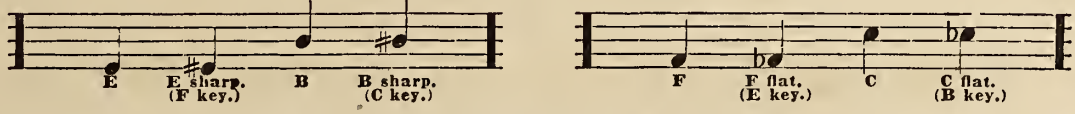
The black keys serve as substitutes for their white neighbors; as for example, the black key between F and G can sometimes be used instead of F and at other times instead of G. To indicate the former change, a sharp(♯)is placed before the F note, informing the player, that not F but F sharp, must be struck; in the other case a flat (♭) is placed directly before G informing the player that he is to strike G flat, instead of G.



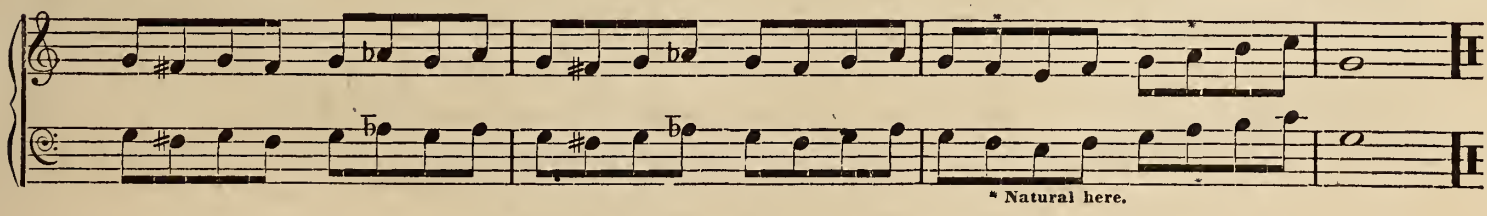
The distance from any key to the *next* above or below being termed a *Semi-tone*, or more generally a *half-step*, the rule reads as follows: A sharp raises the pitch and a flat depresses the pitch of the note to which it is applied a *Semi-tone*, or half-step.



When placed before the keys of E or C a sharp produces the same effect as upon the others, but there being no black key next to them we make use of the key of F for E♯, and of the key of C for B♯; for the same reason the key of E serves as F♭, and the key B as C♭.



When a note, changed by a ♯ or ♭ is repeated in the same measure, the ♯ or ♭ affects *all the repeated notes without requiring the sharp or flat to be written over again.*

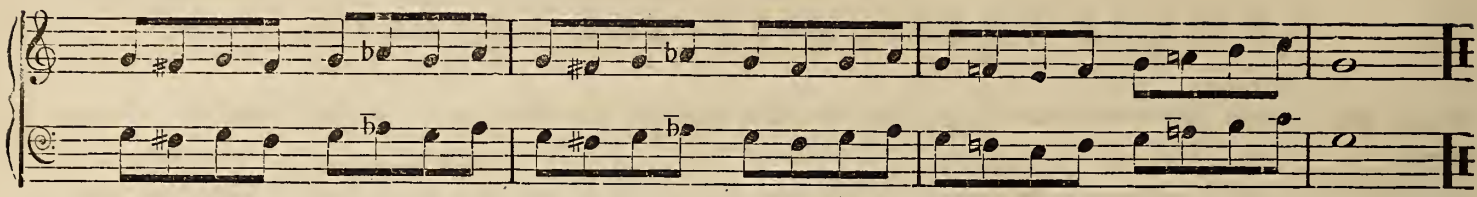


In the first measure the fourth note must be F♯, because a ♯ stands before the first F. The last note in the same measure must be A♭, because a ♭ stands before the first A.

In the second measure a sharp and flat are employed and consequently the second half of the measure is to be played the same as the first, although the sharp and flat are not repeated.

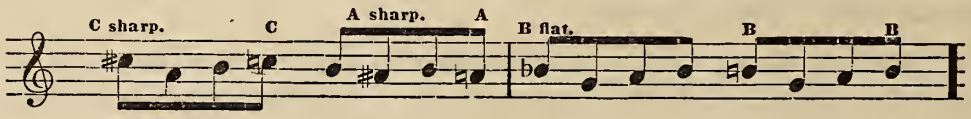
In the third measure, all the notes having been affected by sharps and flats in the preceding measure are to be played according to the key or scale of the piece, viz: natural, because, as our rule reads: "When a note changed by a ♯ or ♭ is repeated in *the same measure*" only. Consequently the effect of such an accidental ♯ or ♭ is confined to the measure in which it happens

In German music this example would be written:



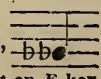
In addition to the rule stated, the naturals in the third measure, would serve as "precaution." Although a German ourself, yet we recommend the first manner as *better* because *simpler*

A natural ♮ placed before a note, annuls the ♯ or, ♭ and restores the note to its original situation.



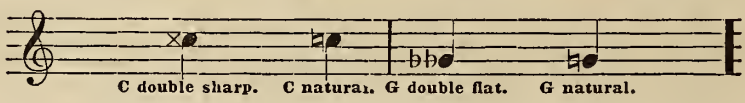
The *Double* Sharp × raises a note two Semitones, higher; If, for example a × stands before C we must strike D key, which in this case, however, is called C double sharp

A Double flat (𝄫) *depresses* a note two Semitones; 𝄫 before G has therefore to be taken as F key, and is then called F double flat,

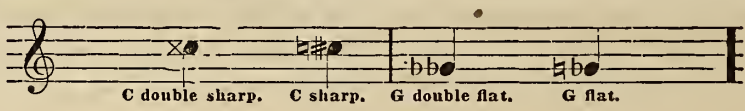


G double flat on F key

The natural also restores any note affected by these double sharps, or flats, to its original situation.

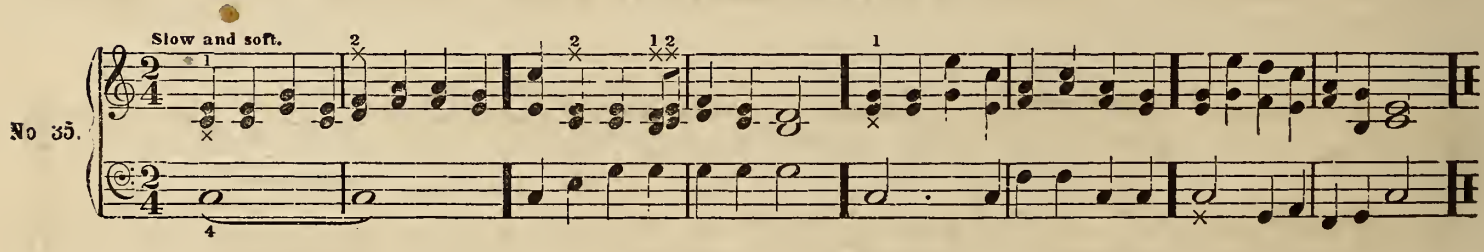


Should in these cases C sharp after the C Double sharp, and G flat, after G double flat, be wanted, they will be found written:

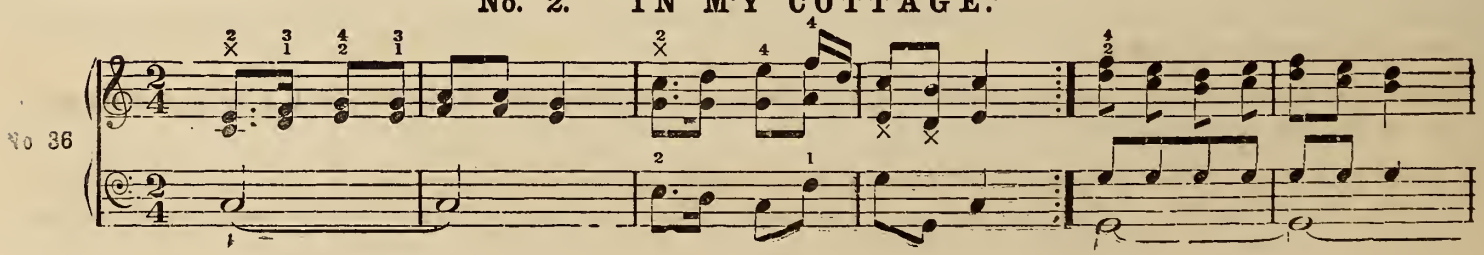


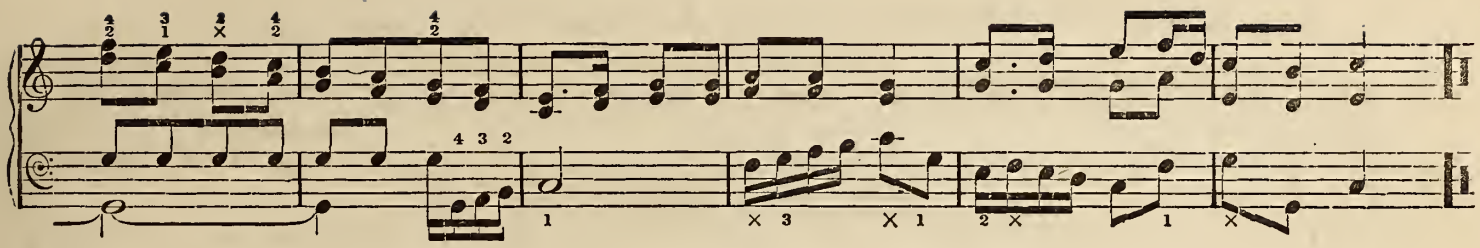
SIX RECREATIONS FOUNDED ON THE PRECEDING CHAPTERS.

No. 1. MOUNT VERNON.

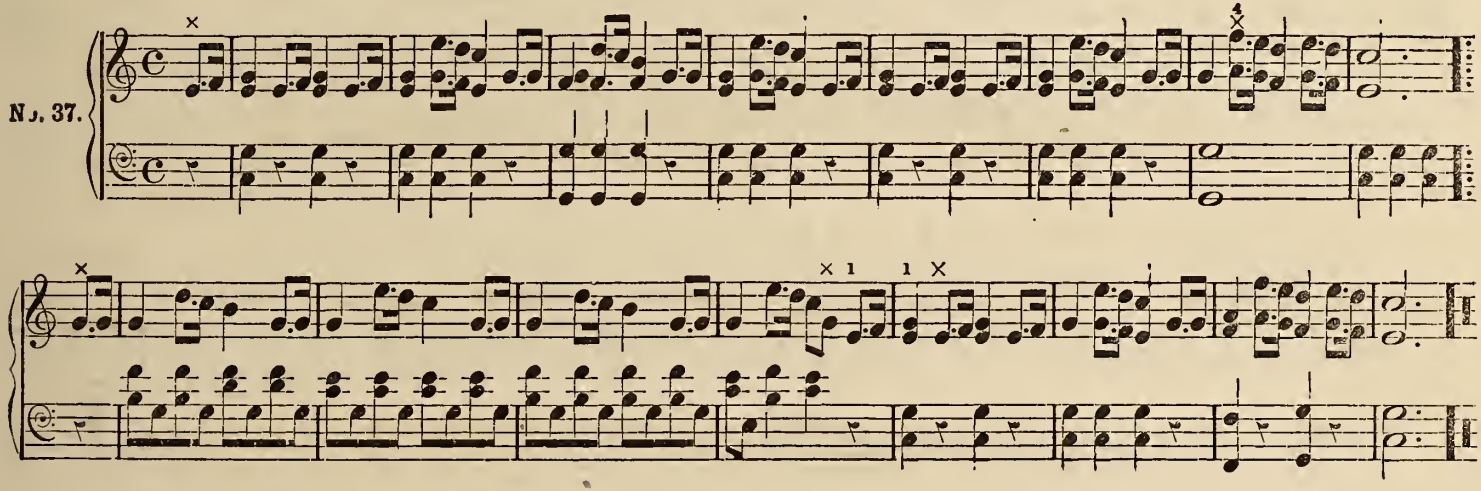


No. 2. "IN MY COTTAGE."

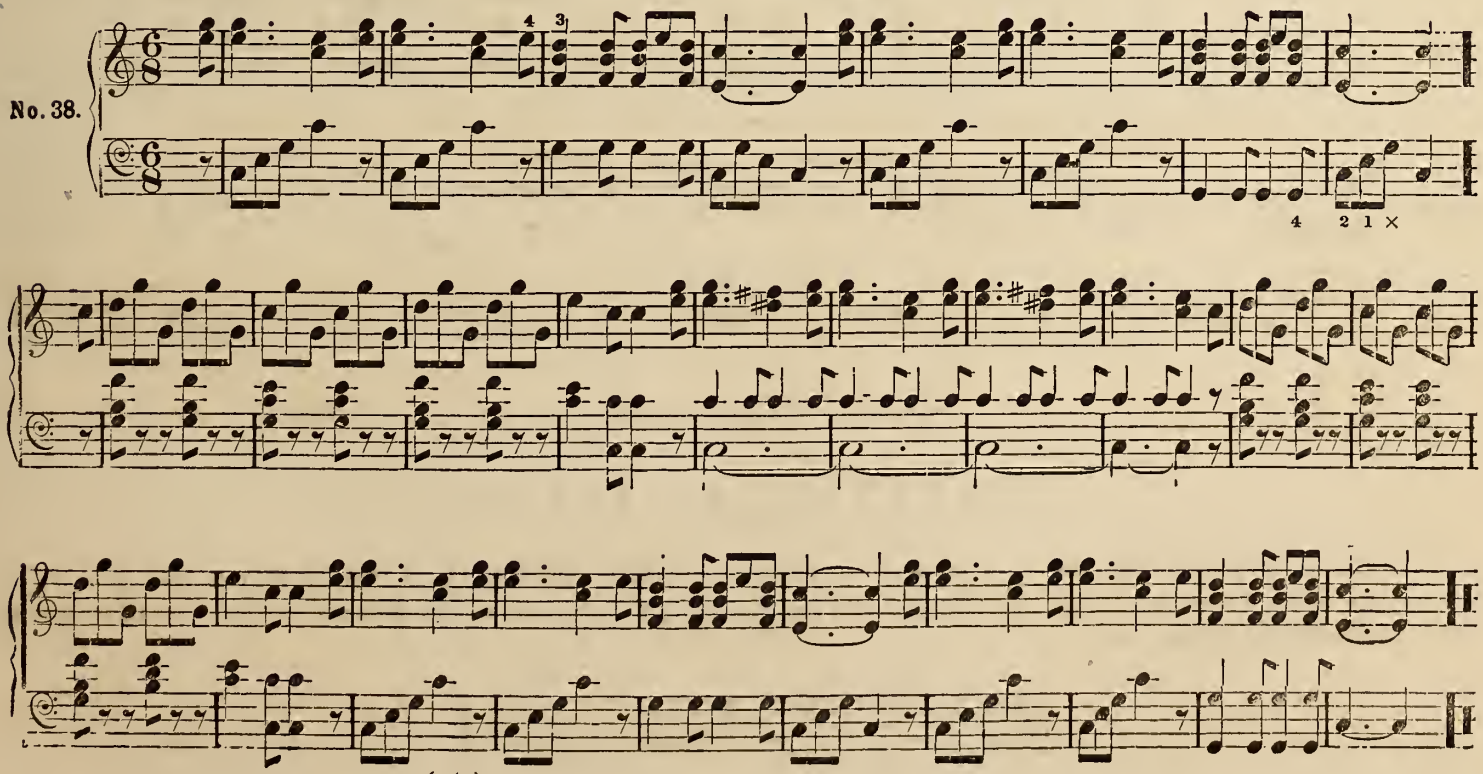




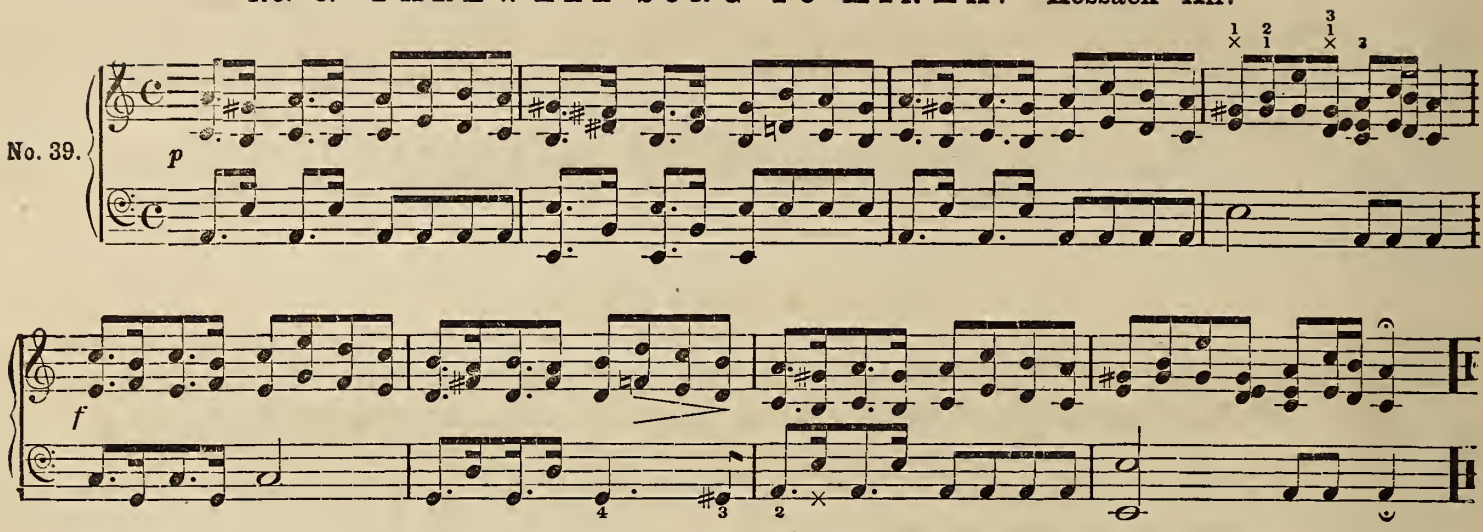
No. 3. SWISS BOY.



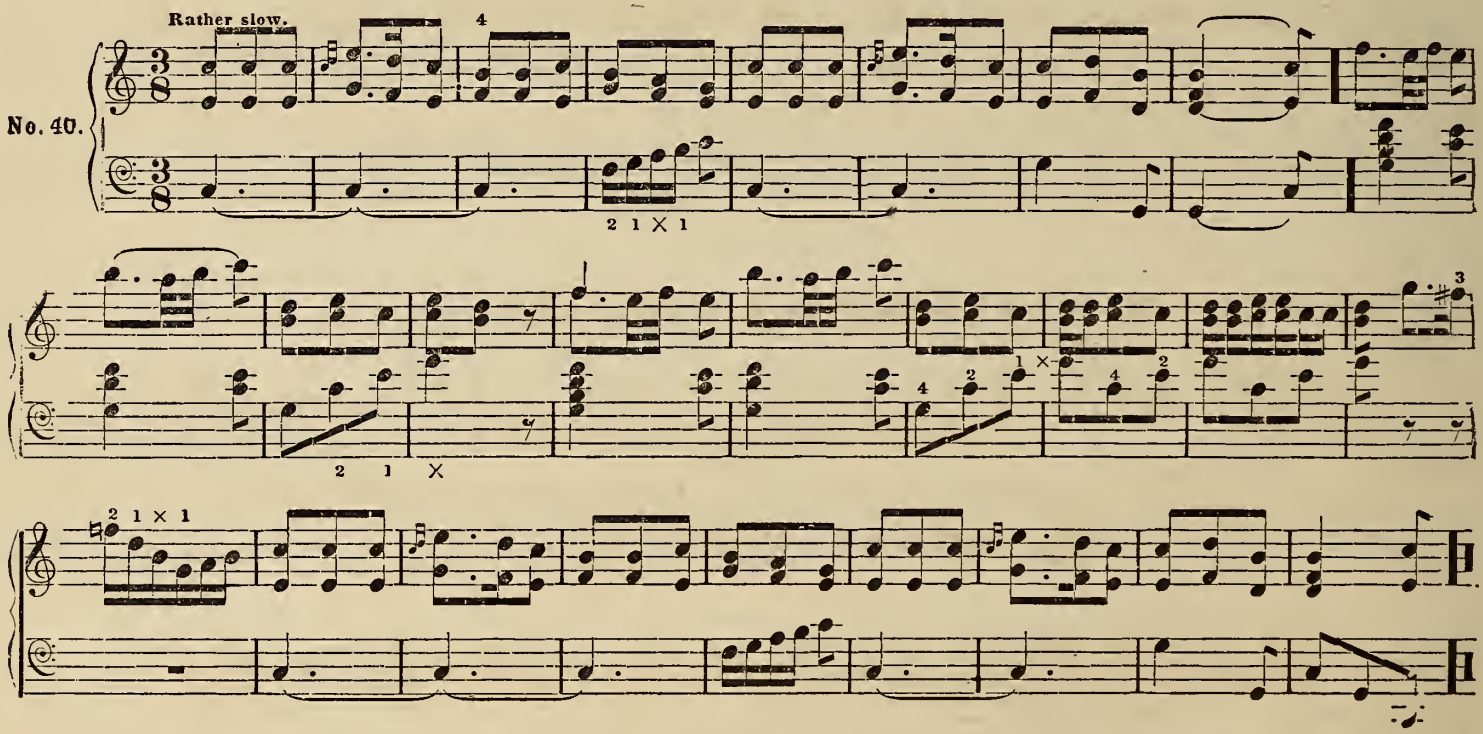
No. 4. Chorus from "LA DAME BLANCHE."



No. 5. FAREWELL SONG TO MINKA. Kossack Air.

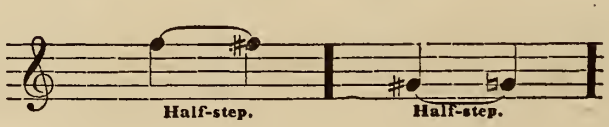


No. 6. ZERLINA'S AIR FROM "DON GIOVANNI." MOZART.



FORMATION OF SCALES.

As before said, the distance from one key to the very next above, (for example, from F to F♯, or from G♯ to A, or from E to F,) is called a half- or Semi-tone, or half step. The distance from one note or key to *the next but one* (as. for example, from C to D, or from E to F♯) is called a whole tone or step

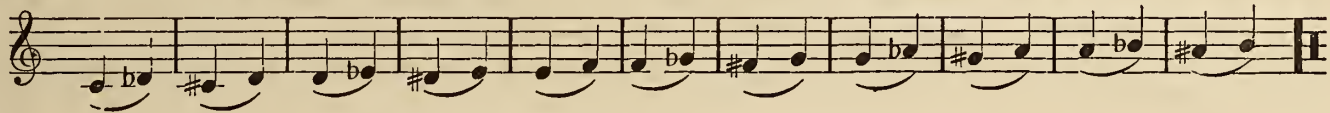


The attentive pupil cannot fail to perceive some difference in the manner of *writing* between the half step from F to F♯ and the half step from G♯ to A, the former being written on *one* degree only, viz: the fifth line,—the latter being written on *two* different degrees, viz: the second line and next degree above (2nd space). That there must be a difference between the half-step from G to G♯ and the step from G to A♭

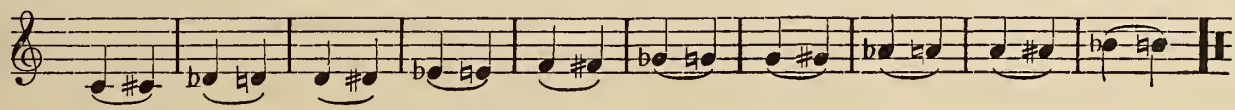
is in writing palpable, while it is the same thing on the keyboard.

Without entering here into more detailed explanations, (not belonging to this stage of instruction,) suffice it to say, that "a *half-step* represented on *one* degree only is termed a *Chromatic* or small half-step; a *half-step* represented on *two* degrees is termed a *Diatonic* or large half-step.

The *Diatonic* half-steps within an octave are these.



The *Chromatic* half-steps within an octave are these:



We are now fully prepared to form the scales by ourselves.

SCALES

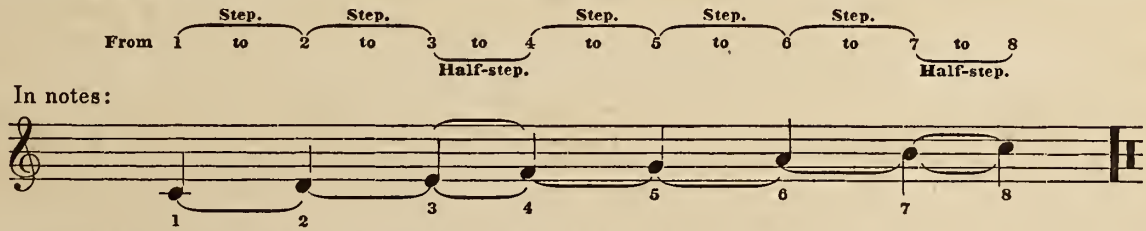
Proceed ascending or descending either in steps and large half-steps or in half-steps **only.**

The first class are called Diatonic scales.

The second class are called Chromatic scales.

DIATONIC OR NATURAL SCALES

Proceed in whole and half-steps in the following order: two whole steps, one half-step, three whole steps and one more half-step, making in all eight tones, or a full octave, thus:



The first note of any scale is called its *key-note*, and the scales are named after it.

In this *C scale* the half-steps occur between the third and fourth, and the seventh and eighth degrees. All the scales formed after this scheme are called Diatonic *Major scales.*

But let us transpose it, by taking G as our key (first) note, and proceed in the same order, we will have then:

From 1 to 2,	G to A,	Step.
From 2 to 3,	A to B,	Step.
From 3 to 4,	B to C,	Half-step.
From 4 to 5,	C to D,	Step.
From 5 to 6,	D to E,	Step.
From 6 to 7,	E to F,	Half-step.

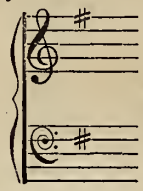
According to the above scheme there must be a step from 6 to 7, and we have therefore to substitute F♯ for F, which will make a step

From 7 to 8,	F♯ to G,	Half-step.

The scale reads, then, as follows:

1	2	3	4	5	6	7	8
G	A	B	C	D	E	F♯	G

The F♯ forming an essential part of the scale (or key) of G major it will always be found (whenever a piece is composed in this key, indicated by a ♯ next to the Treble or Bass clef, on the beginning of each line;



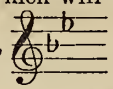
thus directing the performer to play F♯ instead of any F that might occur in the course of the piece, except there be a natural (♮) before it.

This ♯ and any number of such or of flats next to the clef is called the *signature* of the key.

On taking B as key-note of a new scale we shall have to substitute C♯ for C, in order to get a whole step from 1 to 2, viz: B to C♯; D being the next key after C♯ but only a *half*-step from it, must be changed likewise to D♯ to make a *whole* step from 2 to 3. (C♯ to D♯.) For similar reasons, F, G and A have yet to be raised in this scale; making a signature of five sharps, F♯, C♯, D♯, G♯, and A♯.

By commencing a scale with F, we find everything according to the given rule, except that the first half-step is between the fourth and fifth degrees, which compels us to substitute B♭ for B, making thus a semitone from A to B♭ (3 to 4.) The signature of the key of F major is, then, one flat (B♭).

Commencing a new scale with *B flat*,—the next degree upwards is C (not B♮, because this would be no progression, it being on the same degree with B♭), one whole step farther brings us to D, D being the third degree we cannot play E as fourth degree, because it is a whole step from D, therefore it must be changed to E♭, which will make the half-step between the third and fourth degrees. The signature of this key is, consequently, two flats, B♭ and E♭,



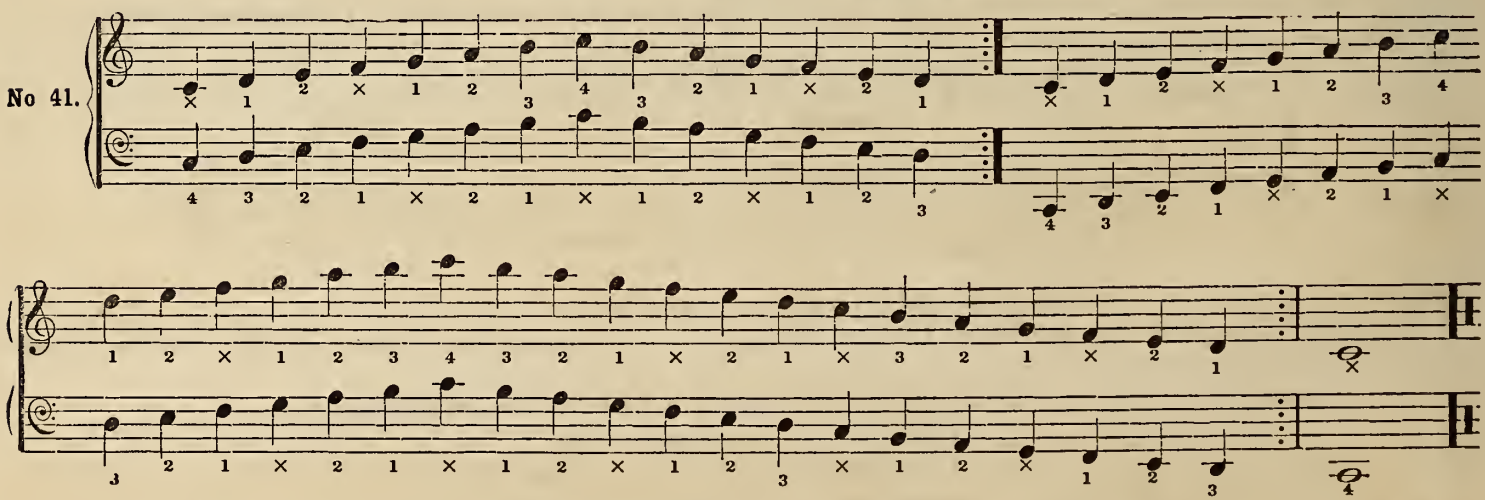
In a similar manner we may form scales from all the twelve tones within an octave. All the twelve major scales must not only be practised according to the directions given, but they must be learned *by heart*.

MAJOR SCALES.

Each repeat ought to be played over at least twenty times without stopping.

KEY OF C (without any signature).

No 41.



To enable the student to practise these scales, the fingering is added, and we take here opportunity to recommend this part of practise as *most essential* for the development of strength and dexterity of the fingers.

As tedious as the task may appear, yet there is no salvation. Yea, student, you must make it a daily bread for your fingers Remember the rules on page 7, and persevere in it day after day, quarter after quarter, yea, years after years. So *did*—so *do* all great masters

No 42.

No. 43.

No. 44.

KEY OF G (one sharp).

No 45

No 46

No. 47

KEY OF D (two sharps)

No. 48.

No. 49.

KEY OF A (three sharps).

No 50.

No. 51.

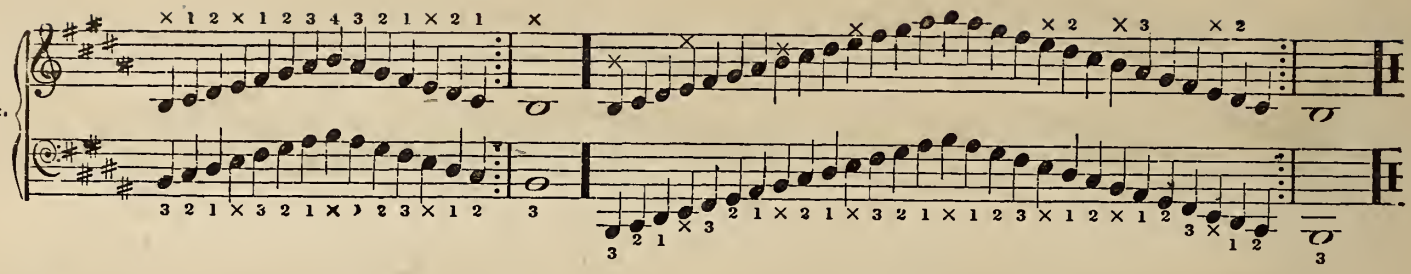
KEY OF E (four sharps).

No. 52.

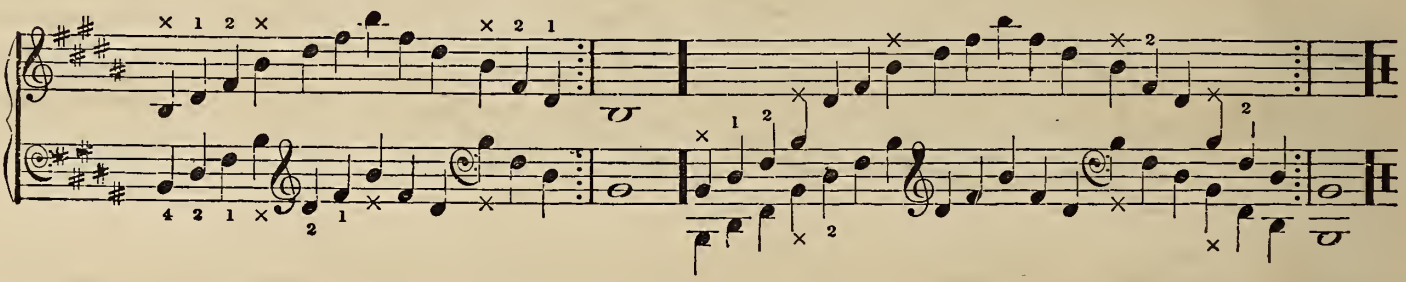
No. 53.

KEY OF B (five sharps).

No 54.

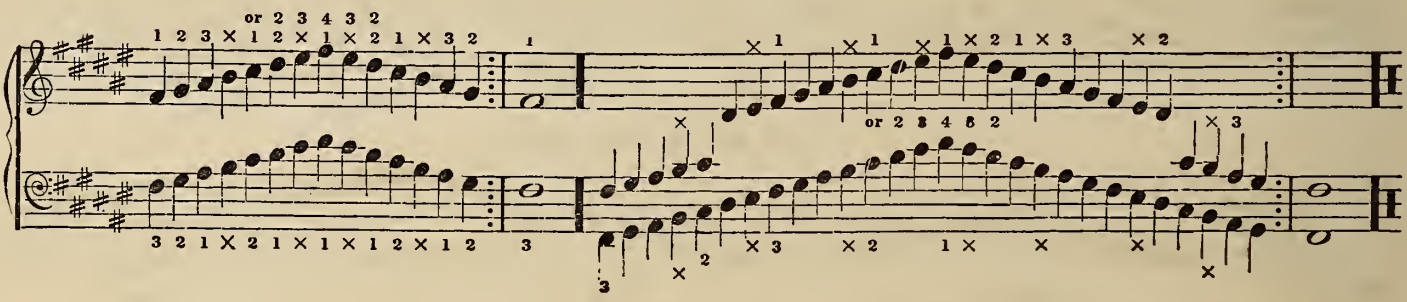


No 55.

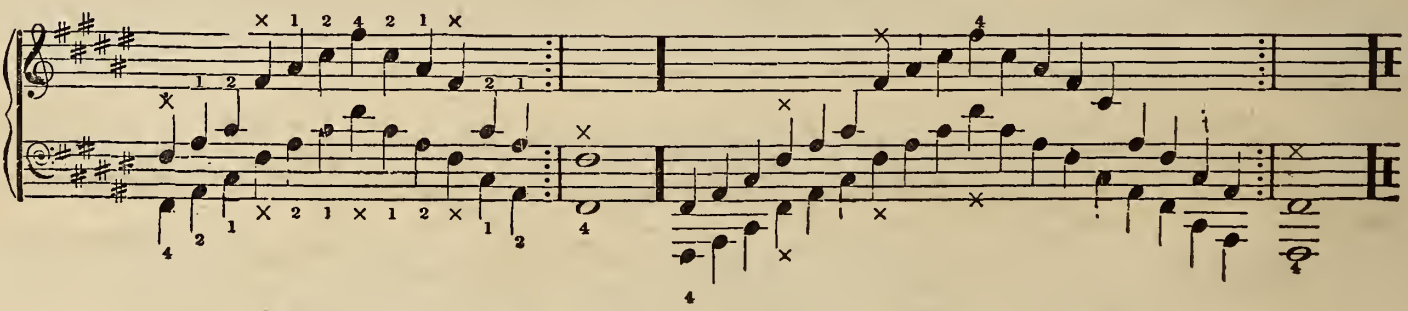


KEY OF F♯ (six sharps).

No. 56.

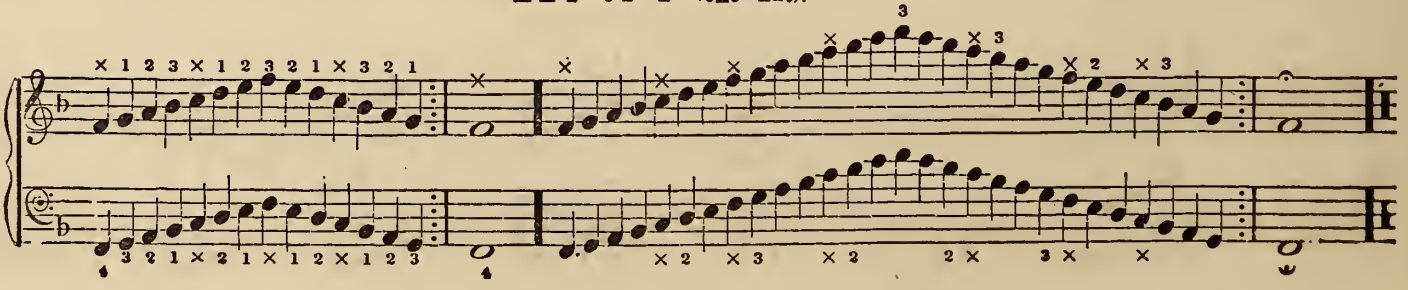


No 57.



KEY OF F (one flat).

No 58.

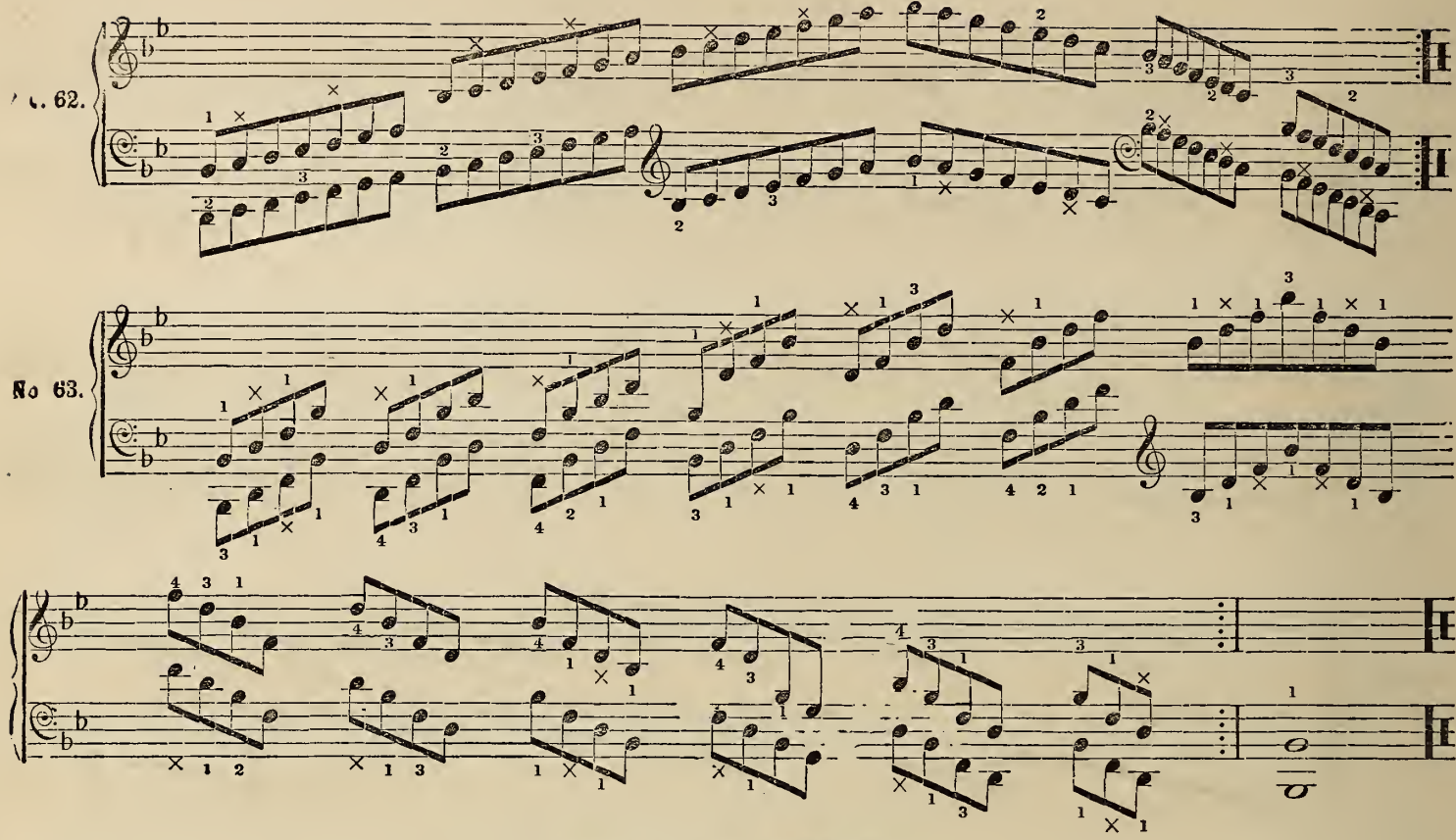


.59.

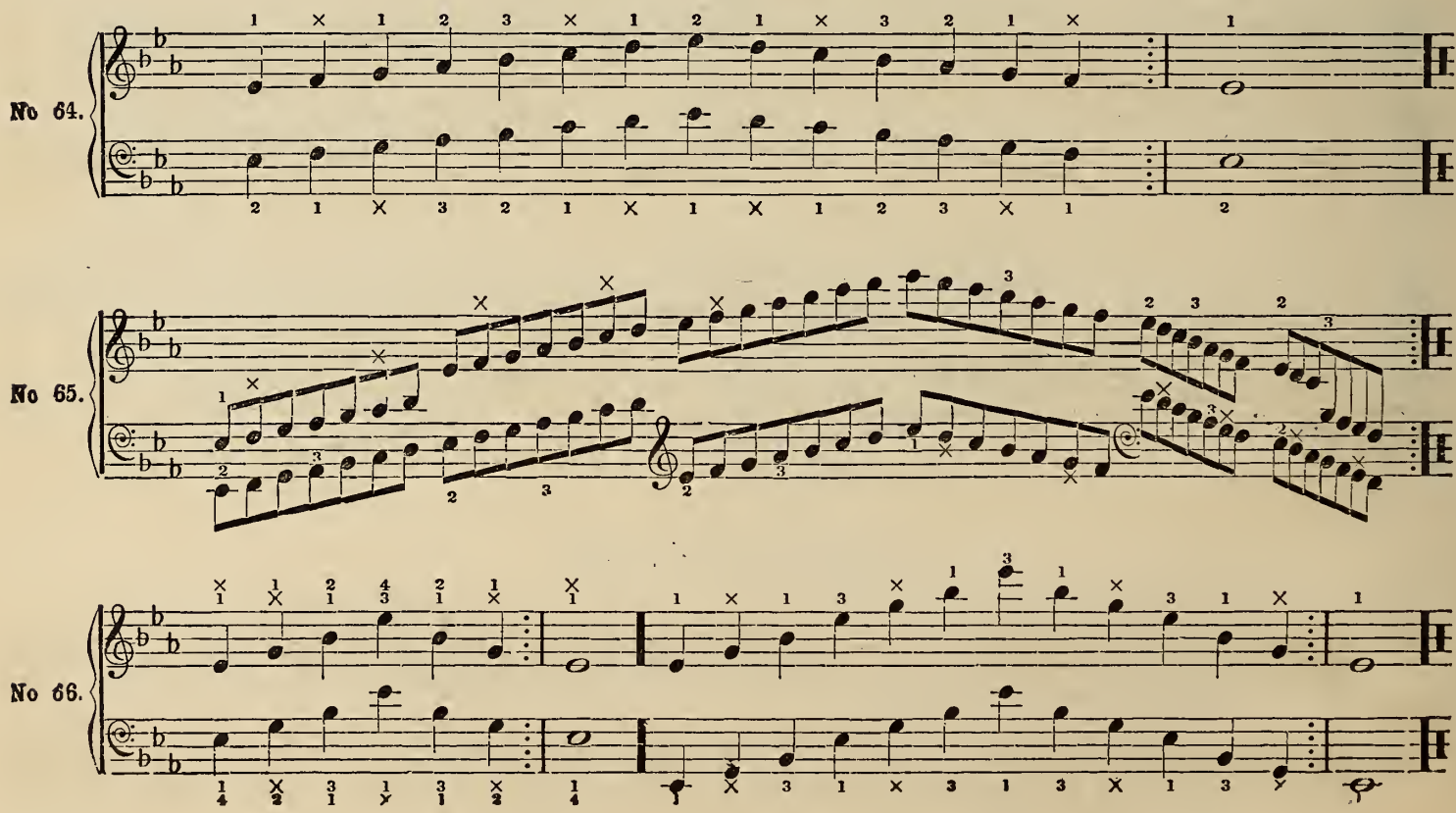
No.60.

KEY OF B♭ (two flats).

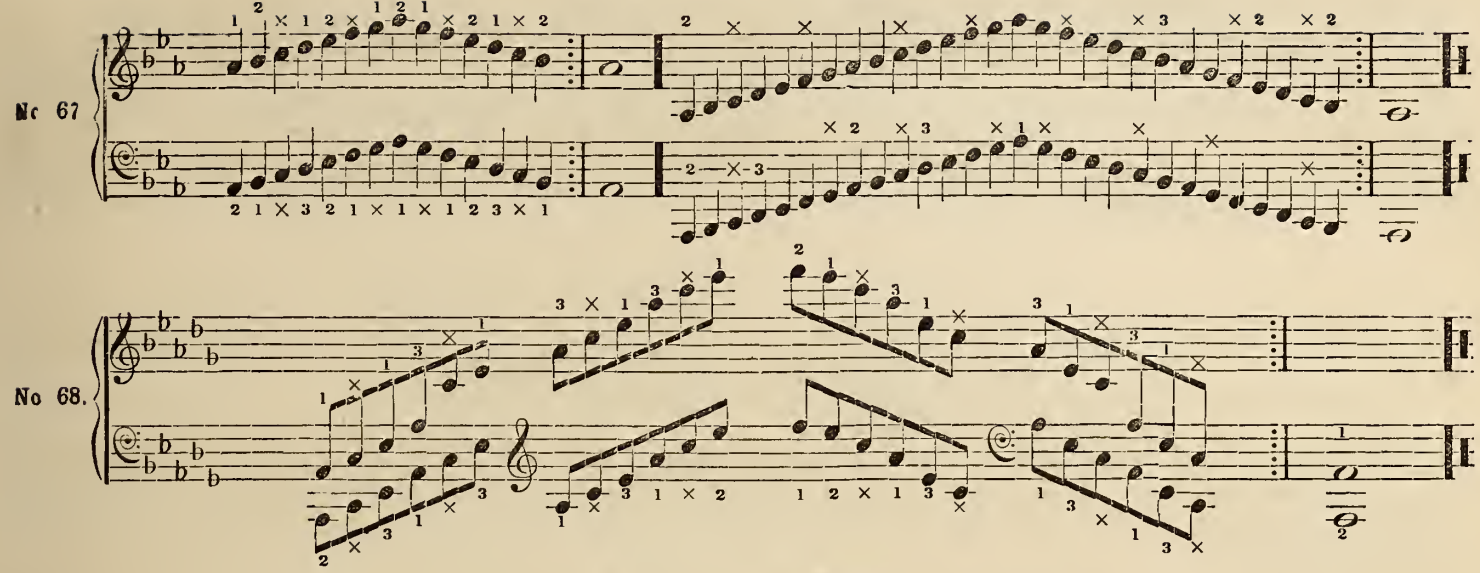
No. 61.



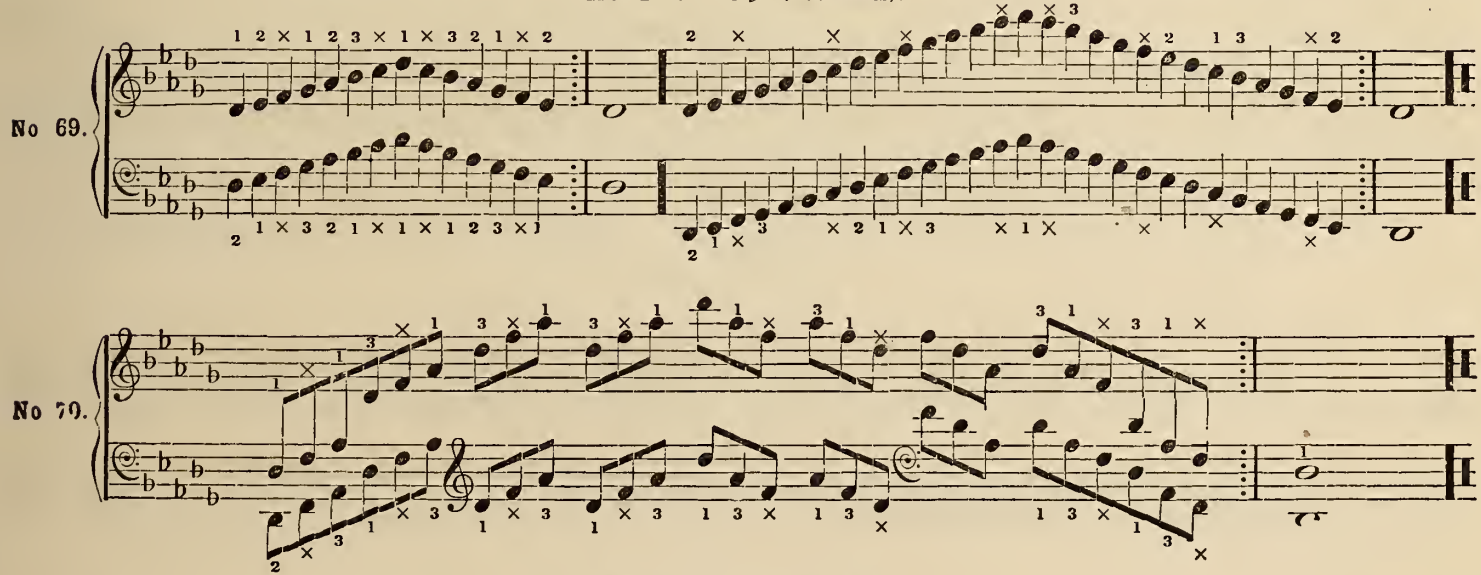
KEY OF Eb (three flats).



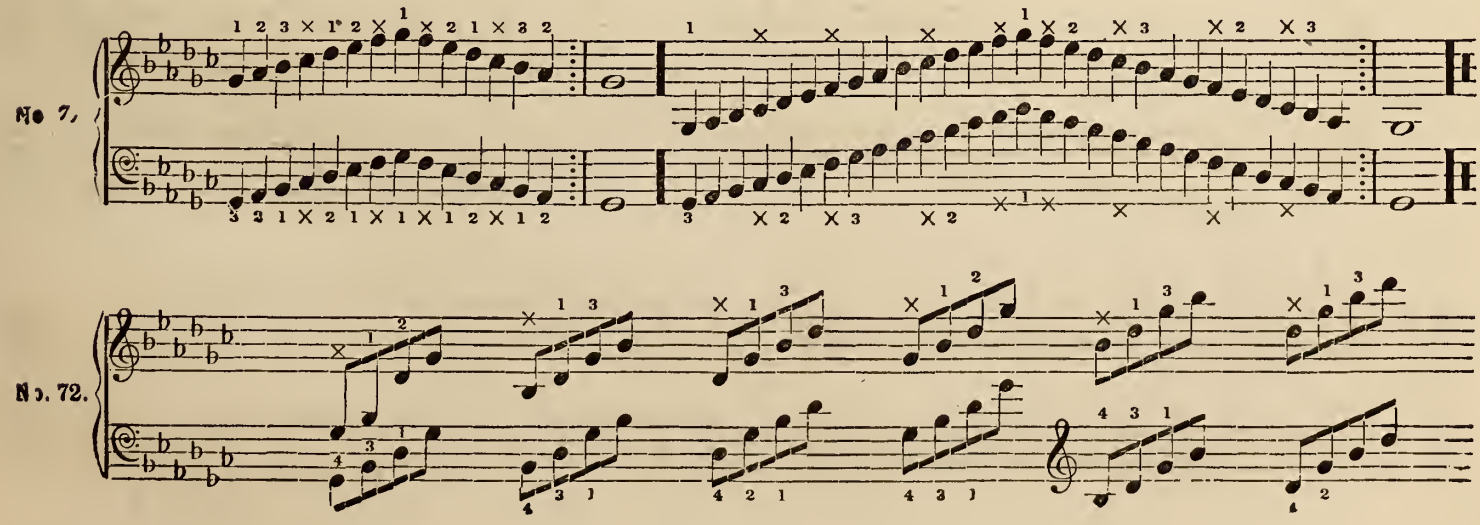
KEY OF Ab (four flats).

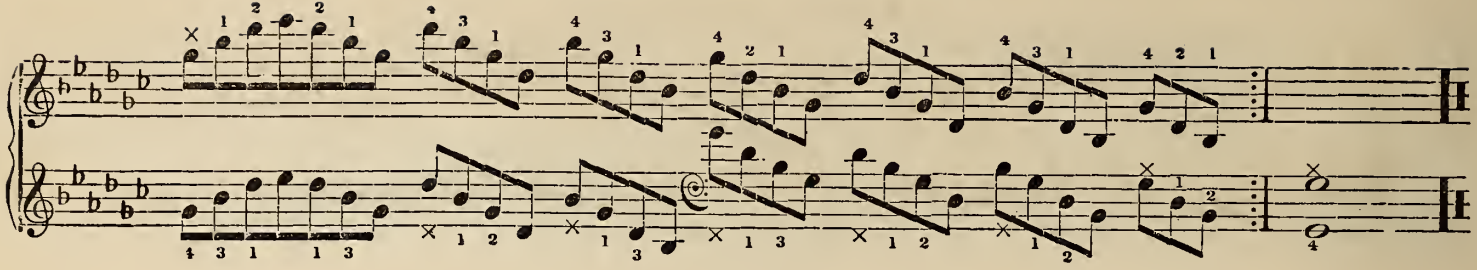


KEY OF Db (five flats).



KEY OF Gb (six flats).



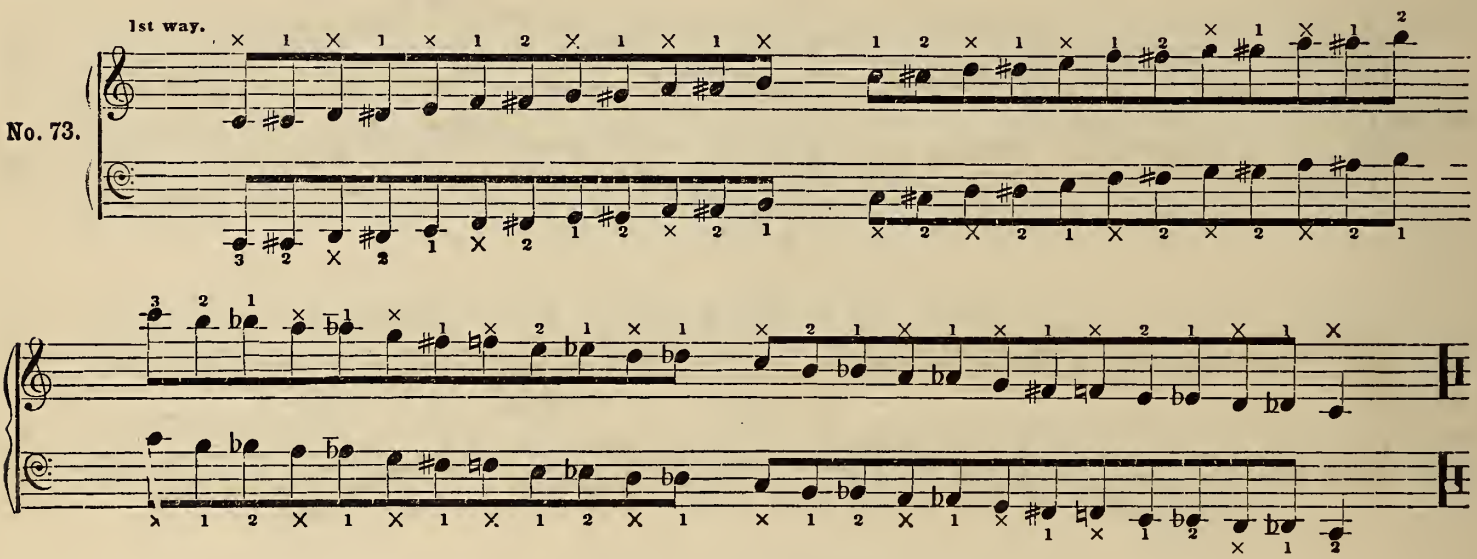


THE CHROMATIC SCALE

Progressing, as has been said, through half-steps, is not in any particular key, but embraces the tones of all scales; therefore, in its practice, it matters not where the student begin or finish; the main thing is, to know how to finger and to play it well. There are two different ways of fingering it, of which we give the preference to the first in soft and delicate passages, and as better adapted to small as well as large hands.

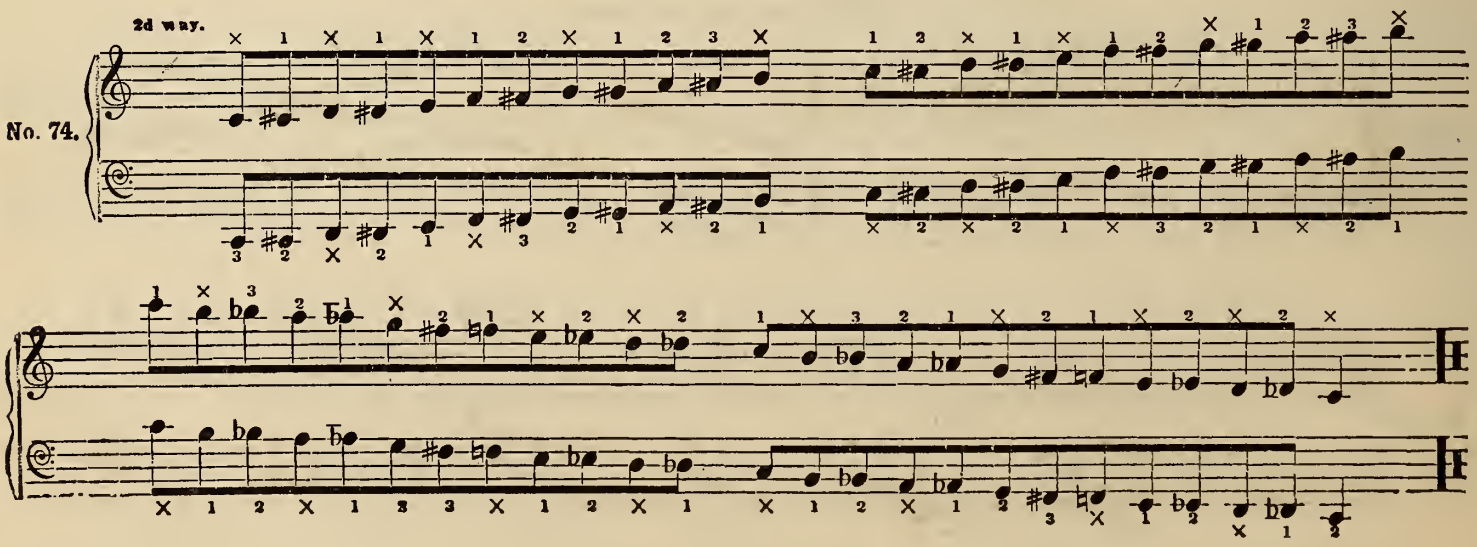
1st way.

No. 73.

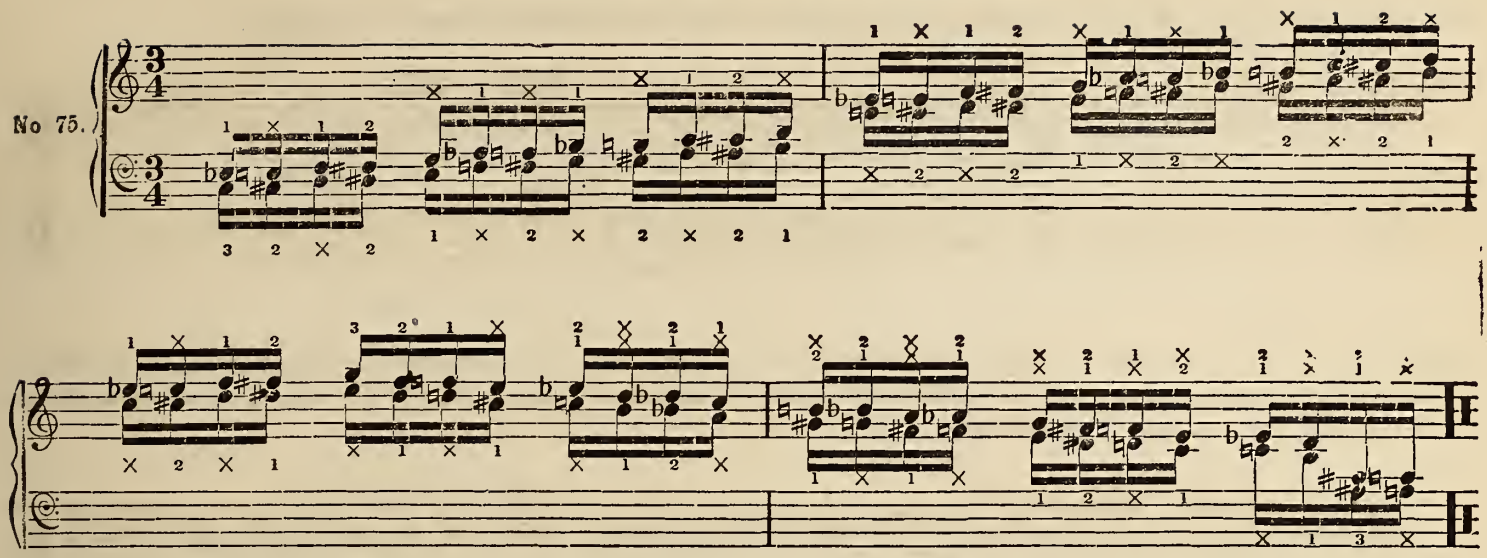


2d way.

No. 74.



No 75.

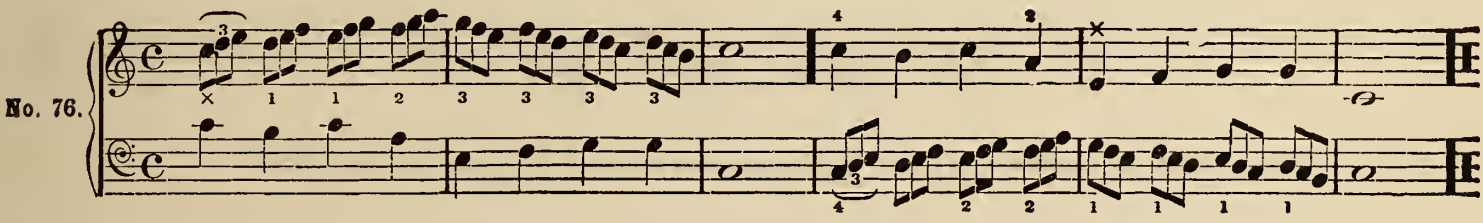


On page 17, the more commonly used varieties of notes, from the semibreve down to the demisemiquaver, have been already shown. The preceding exercises having (it is supposed) rendered the student familiar with these regular time divisions, we may now introduce

Triplets, or a division of any beat note into *three* equal time parts. They are generally recognized by being grouped in 3s, and at other times in 6s; besides this, in most cases the number $\overset{3}{\frown}$ or $\overset{6}{\frown}$ is placed over or under them. Groups of six notes (occupying the time of one beat note) with the figure 6 over it are called *double triplets* or *sixes*. For example:

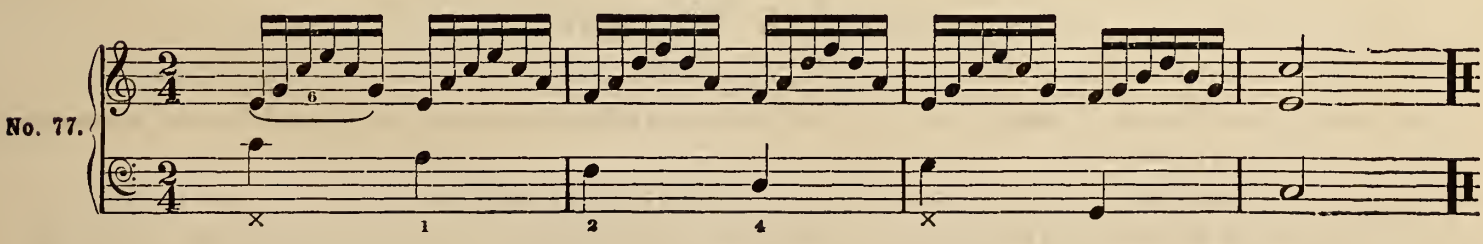
TRIPLETS.

No. 76.



SIXES.

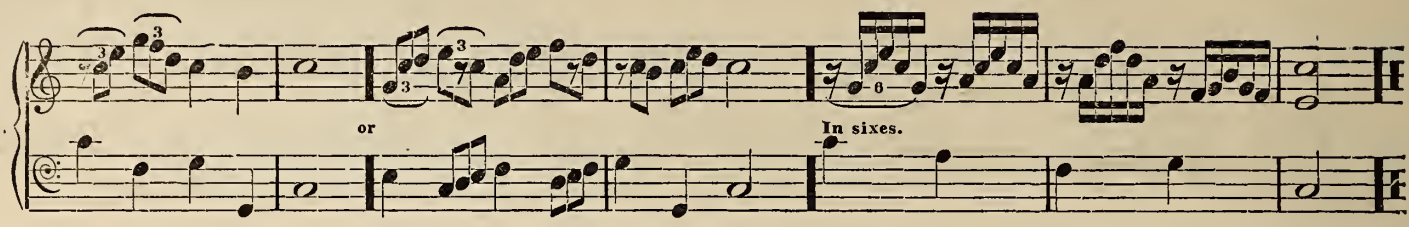
No. 77.



Besides these we meet with triplets and sixes of different value—a crotchet triplet $\overset{3}{\frown}$ is thus equal to a minim—this occurs often in Alla Breve time, or in very rapid movements; the above quaver triplets $\overset{3}{\frown}$ are equal, each group, to a crotchet; the semiquaver triplet $\overset{3}{\frown}$ is equal to a quaver, etc

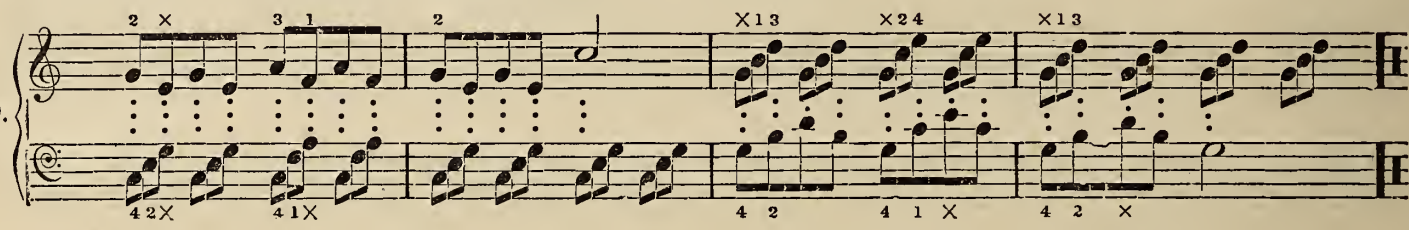
It happens sometimes tha either of the three notes constituting a triplet is substituted by a rest. For example:

No 78.

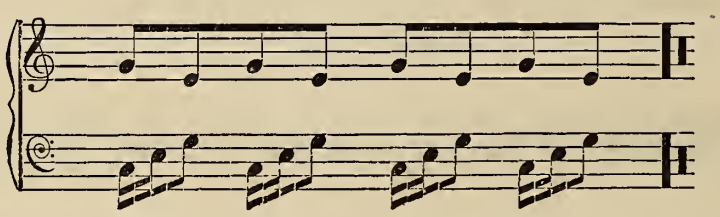


When notes of the common sort are written against triplets, so that three of the one are to be played against two of the other beginners must, for a time at least, divide them so that the common notes shall be struck to the *first* and *third notes* of the triplet, so that the midde note of the triplet is played singly.

No. 79.



But we must avoid playing triplets in an unequal and hobbling manner. It would, for example, be altogether bad if we were to play the first bar of the preceding example in the following manner:



It is better therefore, to play *two* common notes somewhat unequal, than to disturb the equality of the triplets.

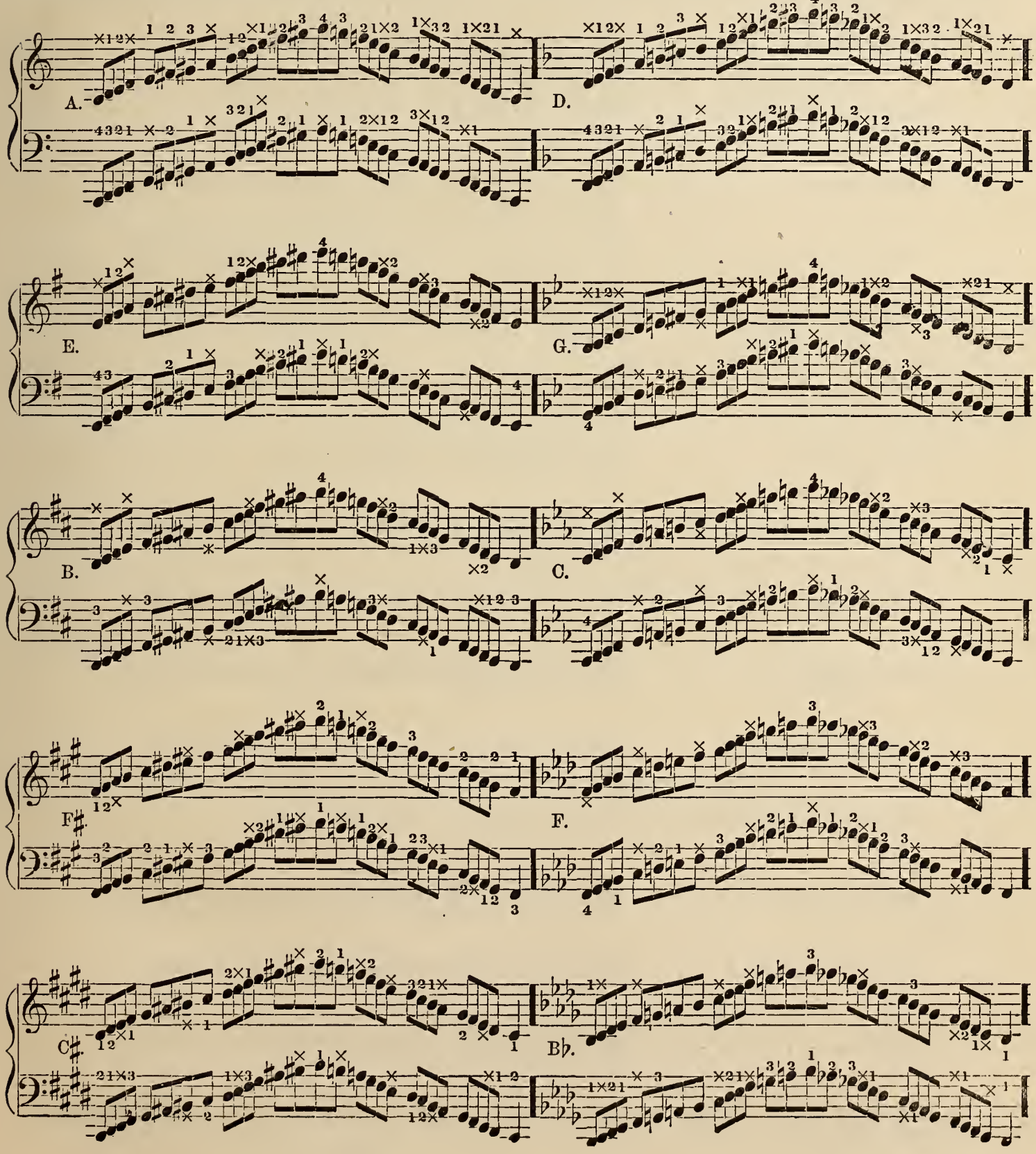
MUSICAL TERMS.

Before proceeding to the exclusively practical part of this work, we have to make a few comments on foreign terms used in music for indicating movements, expression, etc.

As regards the first class of terms we are sorry to say that they are still in a rather unsettled condition, and express our wish that the time may come when we shall have some unequivocal means to indicate the speed required in an Allegro, Andante, etc. True, *Allegro* freely translated, means *quick*, but this is very indefinite. What may appear to be fully Andante to one performer may seem to be Allegretto or even Allegro to another. Again, it is well known that our masters of different periods of time have had different opinions of the same species of movement. Whoever should, for example, execute an Allegro of Haydn as fast as an Allegro of Mendelssohn would commit a gross error.

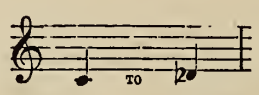
Under such circumstances, we deem it most expedient to use hereafter, and advise others to use, *Maelzel's Metronome*, in such of our own compositions at least as do not belong to certain well-known movements—Polkas, Marches. etc.

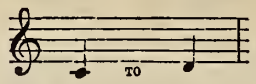
According to the rules of Modulation, the 6th. and 7th. Notes of the Minor Scales ascending are made Sharp. In descending these Sharps are left out.

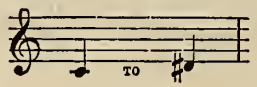


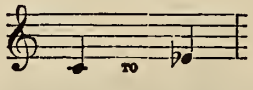
INTERVALS.

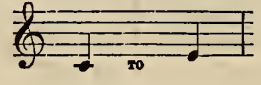
The difference of pitch between any two tones is called an Interval. (See page 27.) The Interval between any tone and the tone that is represented on the next degree of the staff above it is called a Second; the interval between any tone and the tone that is represented on the third degree of the staff, inclusive, above it, is called a Third, etc. The names and contents of the different Intervals are as follows.

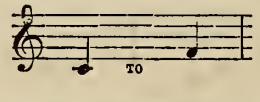
Small or Minor Second . . . .  consisting of a *half-step.*

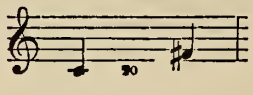
Large or Major Second . . . .  consisting of a *step.*

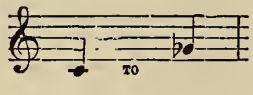
Sharp Second . . . . .  consisting of a *step* and a *chromatic half-step.*

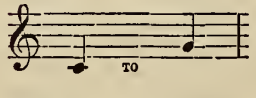
Minor Third . . . . .  consisting of a *step* and a *diatonic half-step.*

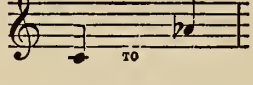
Major Third . . . . .  consisting of *two steps.*

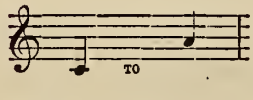
Perfect Fourth . . . . .  consisting of *two steps* and *one half-step.*

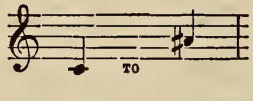
Sharp Fourth . . . . .  consisting of *three steps.*

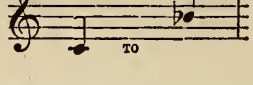
Flat or Imperfect Fifth . . . .  consisting of *two steps* and *two half-steps.*

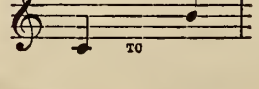
Perfect Fifth . . . . .  consisting of *three steps* and a *half-step.*

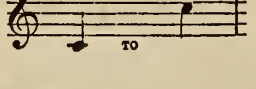
Small or Minor Sixth . . . . .  consisting of *three steps* and *two half-steps.*

Large or Major Sixth. . . . .  consisting of *four steps* and a *half-step.*

Superfluous or Extreme Sharp Sixth  consisting of *five steps.*

Small or Flat Seventh . . . . .  consisting of *four steps* and *two half-steps.*

Large or Sharp Seventh . . . .  consisting of *five steps* and a *half-step.*

Octave . . . . .  consisting of *five steps* and *two half-steps.*

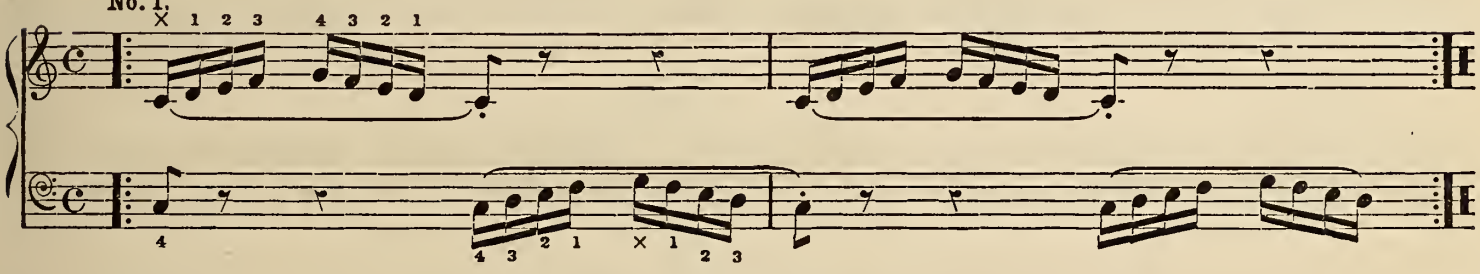
In addition to the above there are other Intervals arising out of the Chromatic Scale but which belong more properly to the study of Harmony.

PART SECOND.

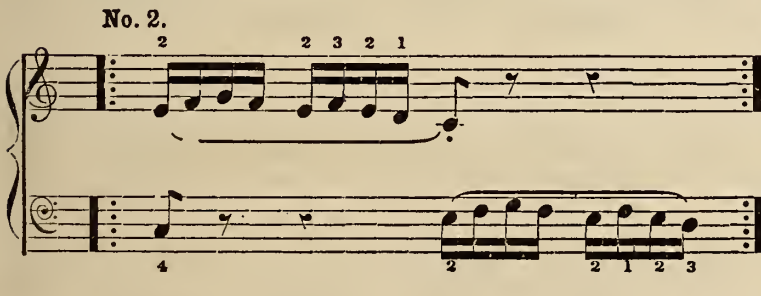
PROGRESSIVE AND INSTRUCTIVE EXERCISES.

Note.—Every exercise should be played through at least ten times in succession, and to be continued as a daily study for at least a quarter, besides the practise of the scales.

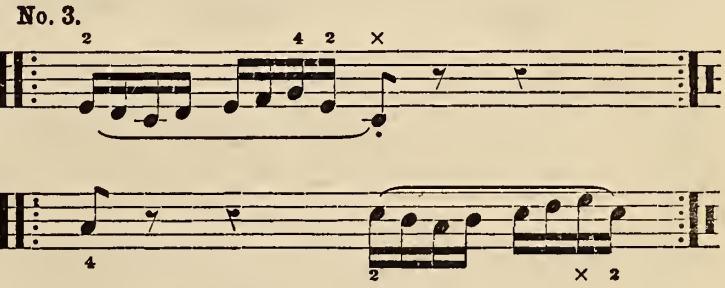
No. 1.



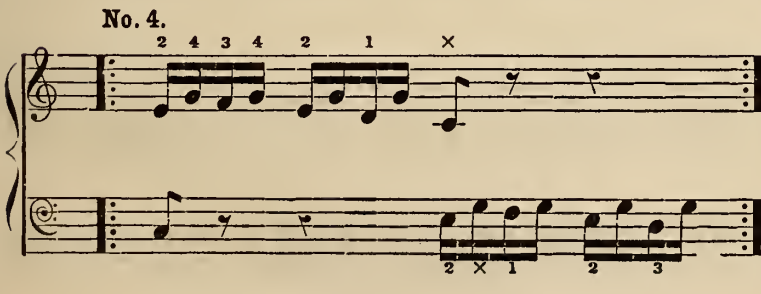
No. 2.



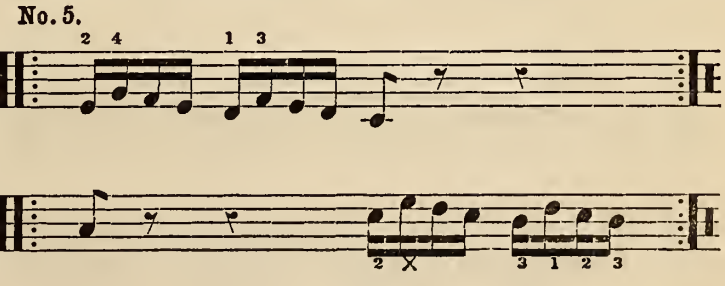
No. 3.



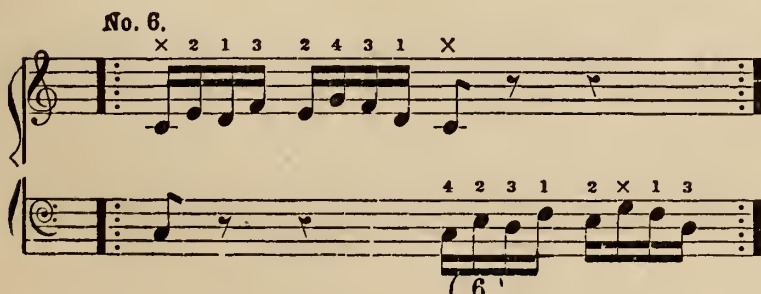
No. 4.



No. 5.



No. 6.



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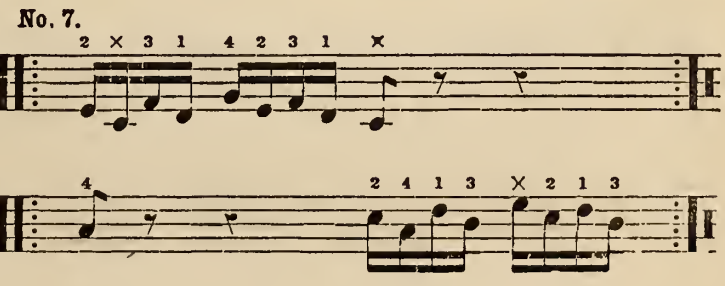

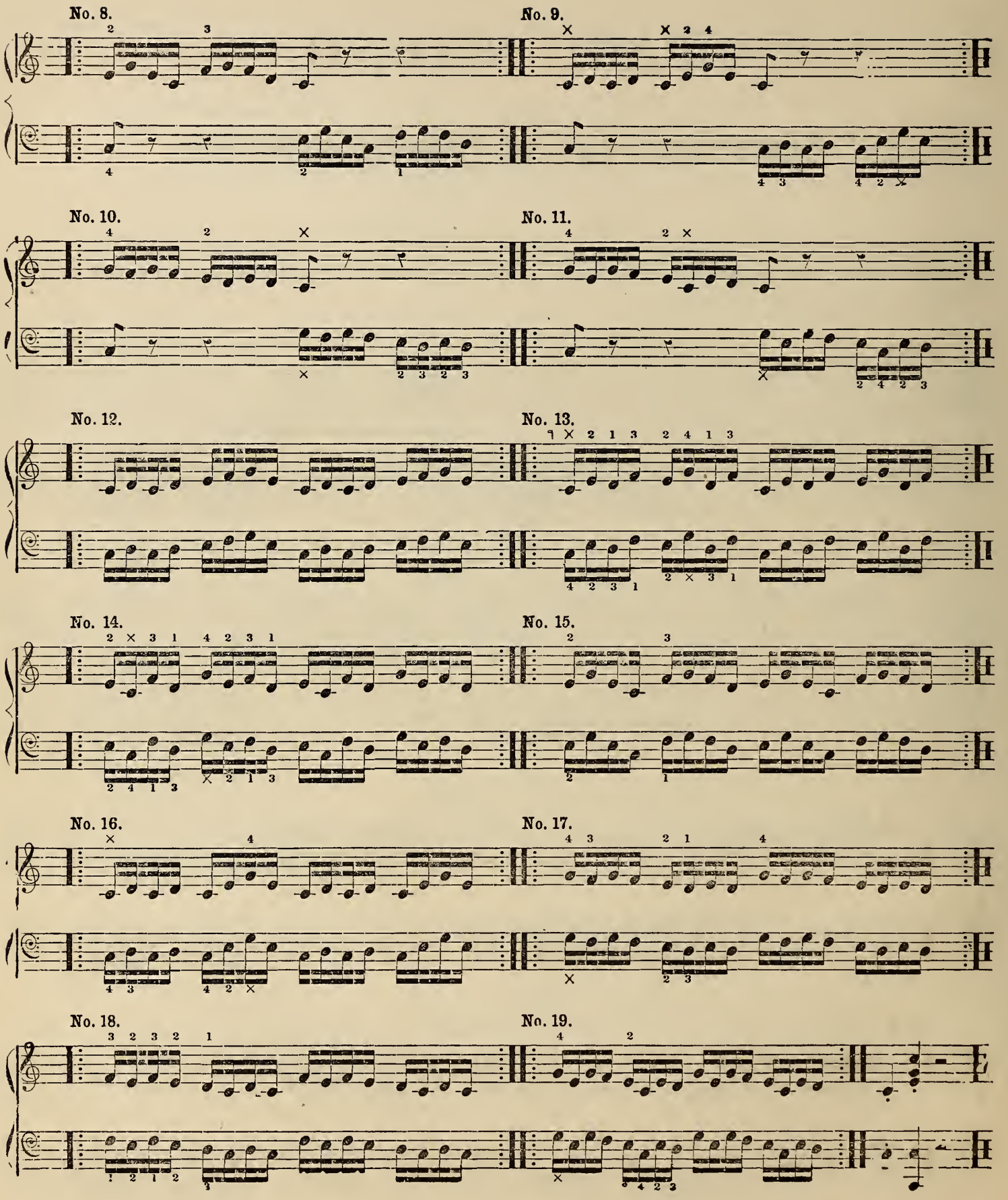
No. 8.
No. 9.
No. 10.
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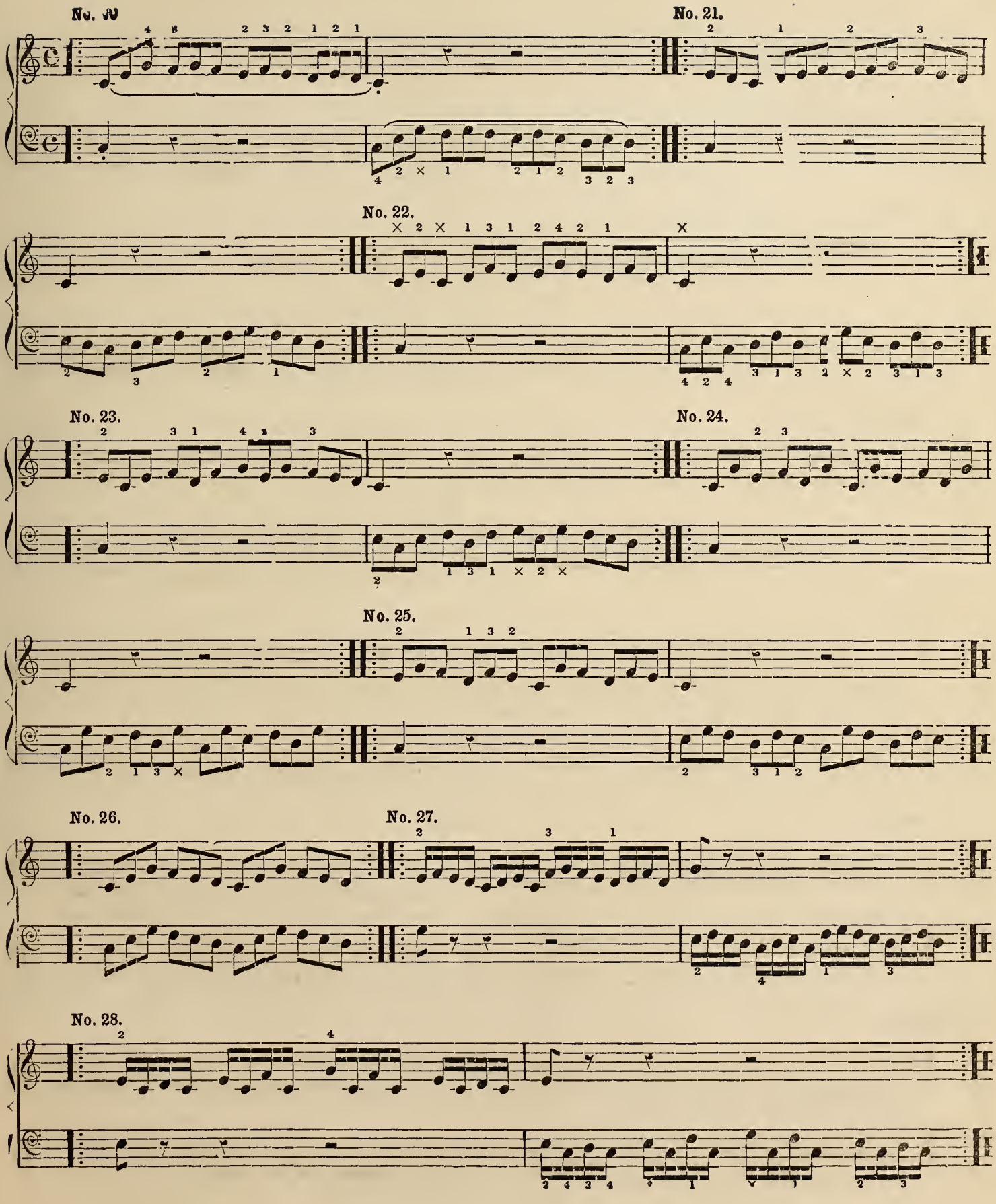
No. 19.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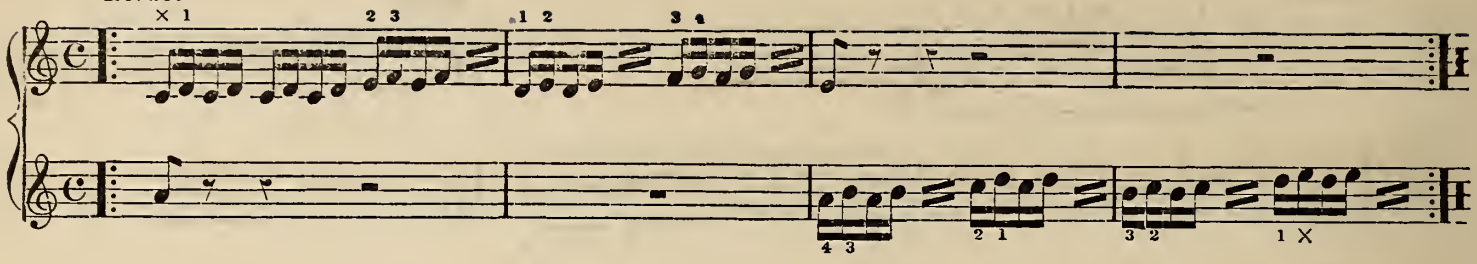
No. 29.



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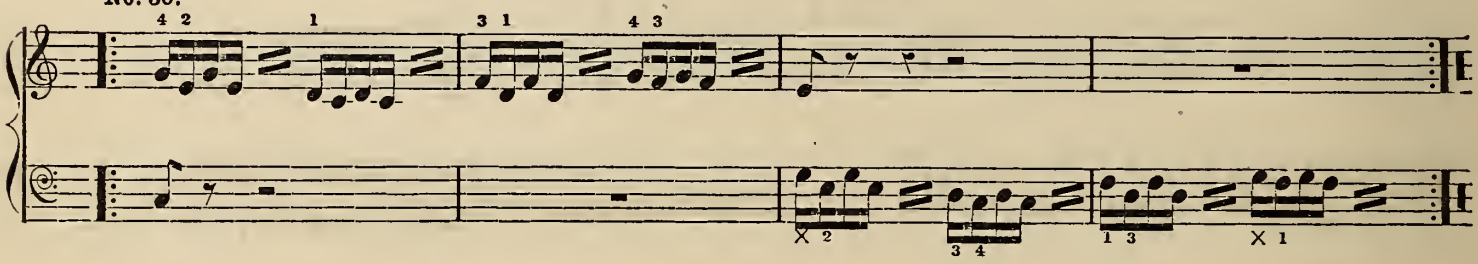

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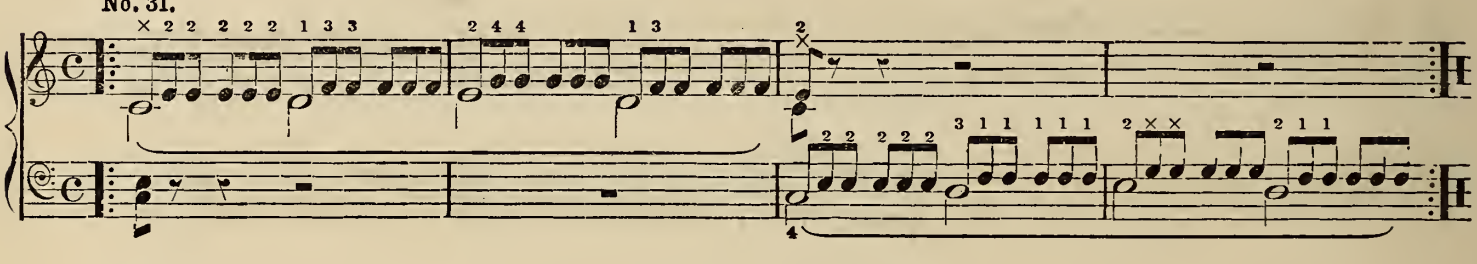

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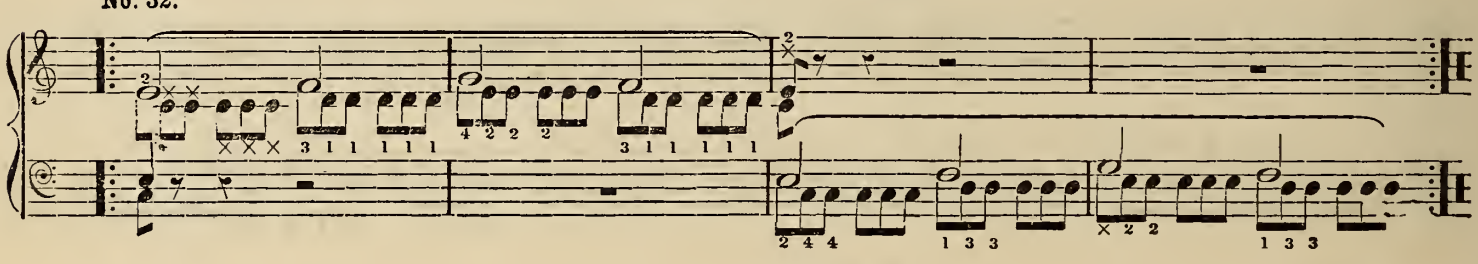
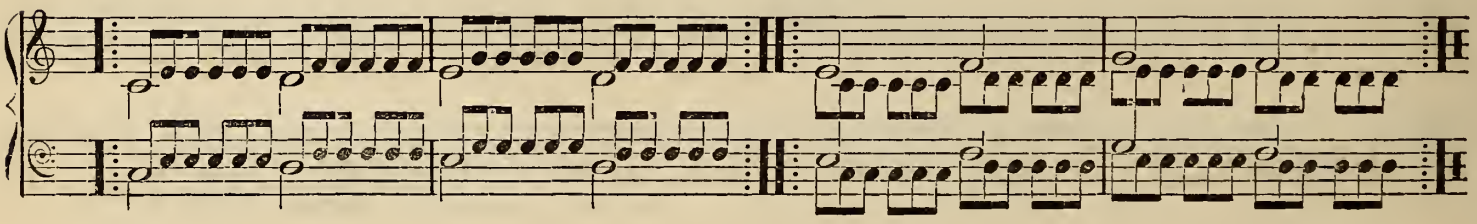
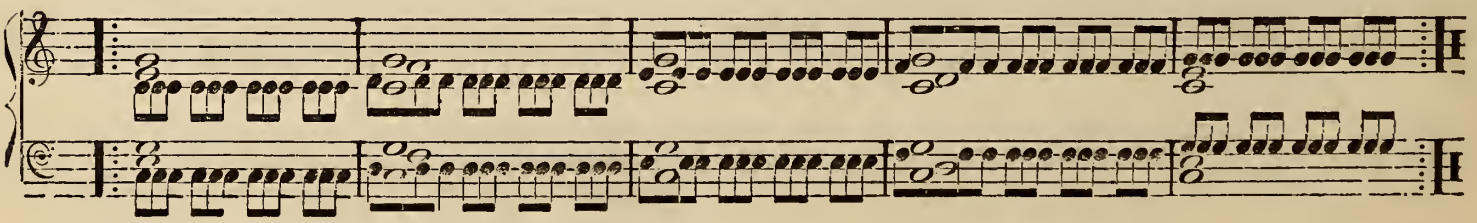


No. 33.



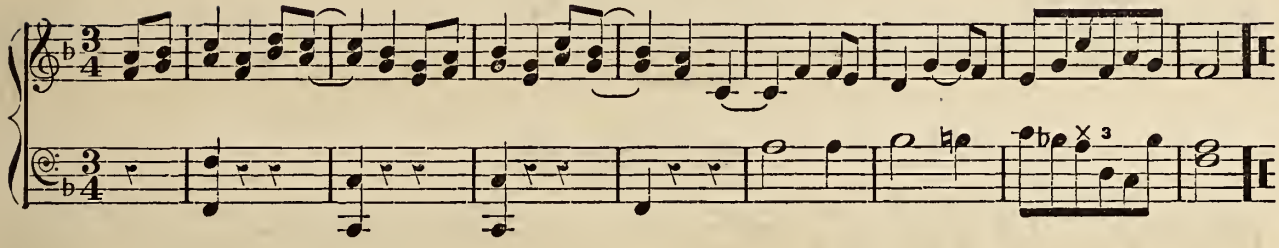
No. 34.

No. 35



EXERCISE FOR THE USE OF THE TIE.

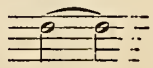
No. 36. PENSEE FUGITIVE.



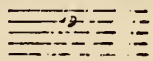
A TIE.

A Tie ⁀ is a curved line, placed over or under two notes on the SAME degree, to indicate that the second note should not be struck, but be united with the first as one continued sound.

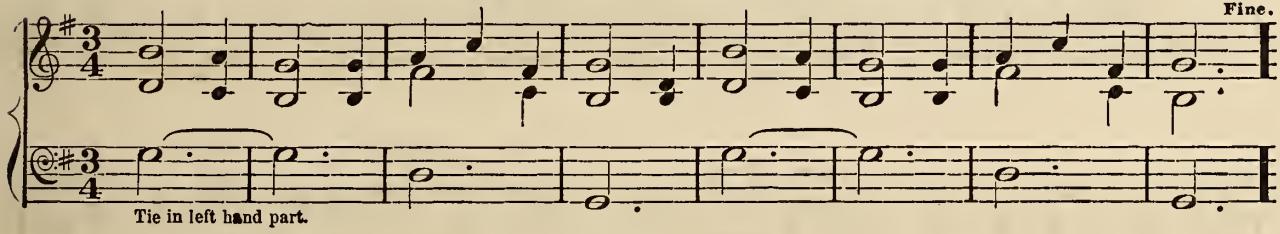
EXAMPLE.

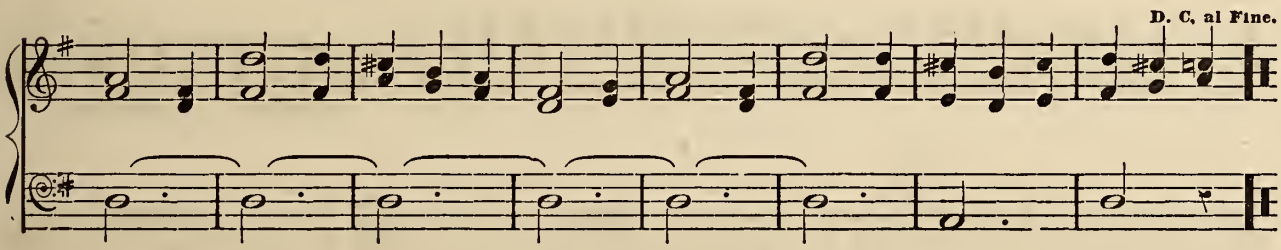


EFFECT.

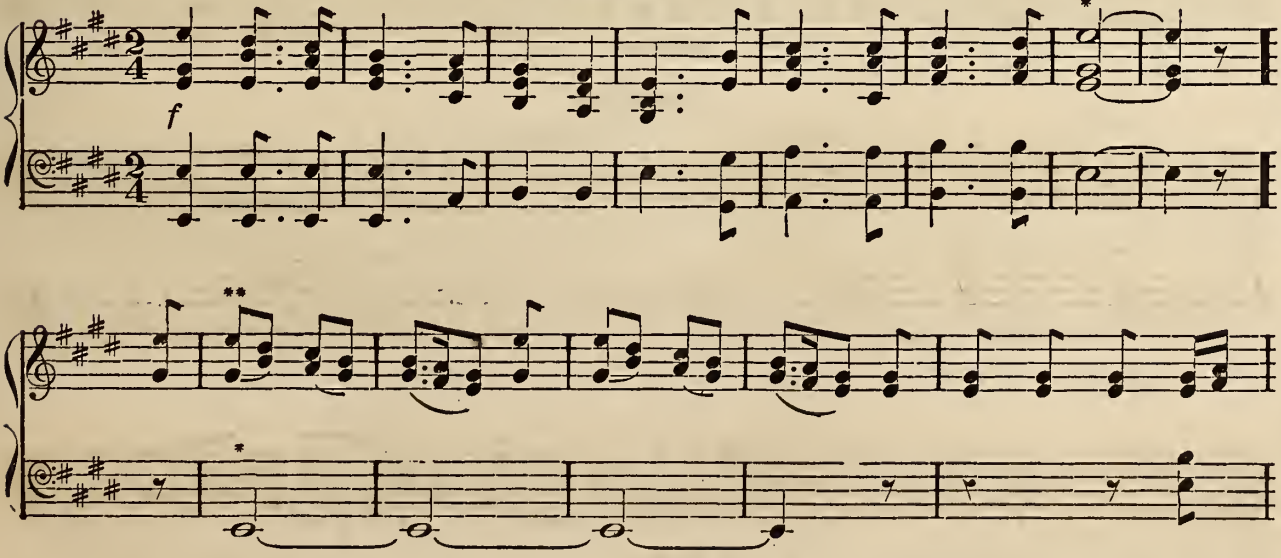


No. 37. HOURS THERE WERE.





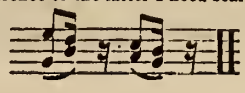
No. 38. ANTIOCH.

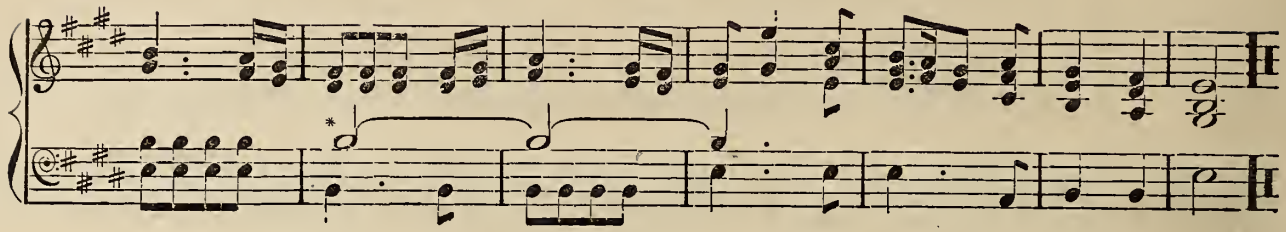


A SLUR.

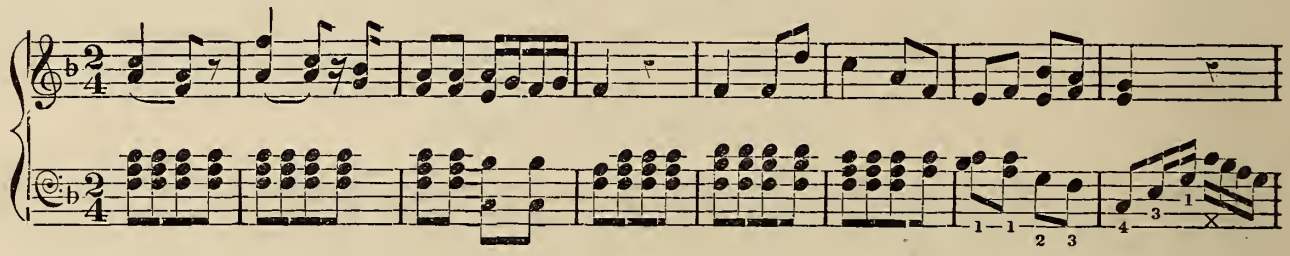
If the above mark, ⁀, is placed above two or more notes on different degrees, it is called a SLUR, and signifies that the sounds should be connected together, by holding one note until the next is struck. A slur placed over TWO notes only more particularly directs to accentuate the first note, and to play the second light and short.

At * are TIES, at ** SLURS employed. In reference to the latter I need scarcely say that the quavers, marked ⁀, will invariably be played light and short as our rule reads—producing this effect:

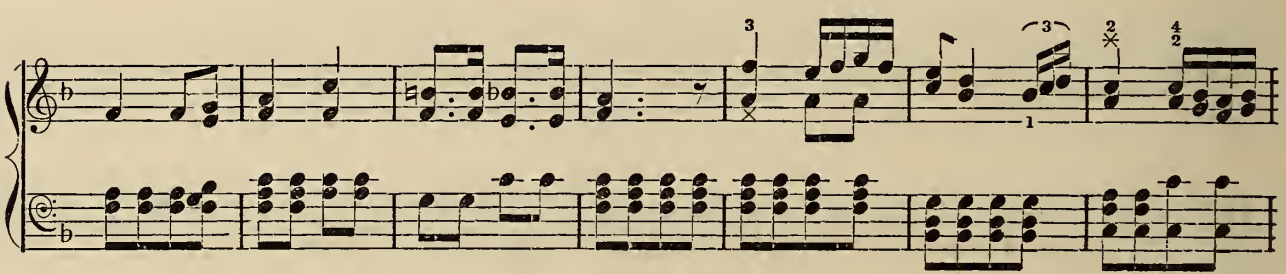


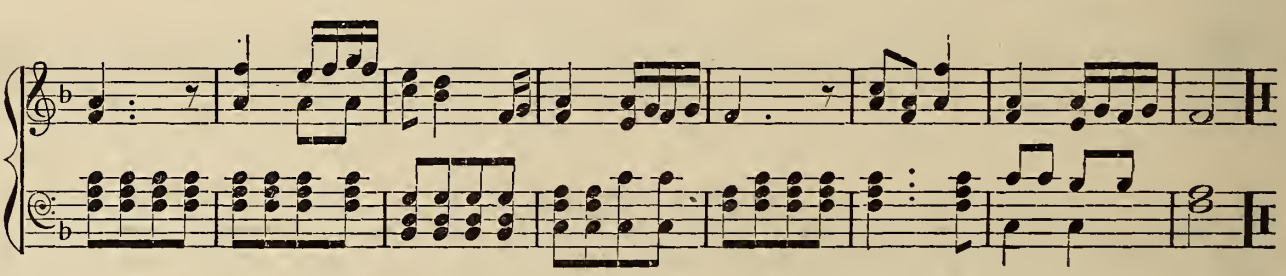


No. 39. LOVE NOT.



Play this Bass somewhat staccato.

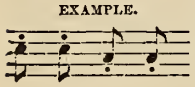




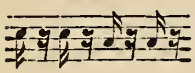
STACCATO.

Notes, having dots or commas over or underneath them, are to be played STACCATO, which is executed by giving to each note about one half of its value, the other half of its duration becoming thus a rest.

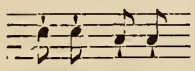
EXAMPLE.



EFFECT.



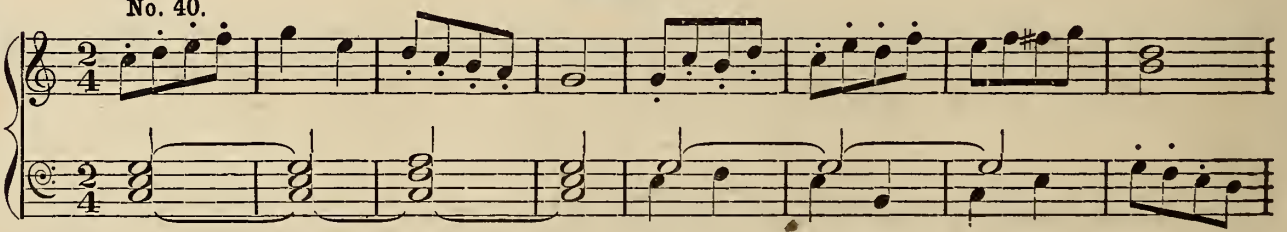
Notes with commas,

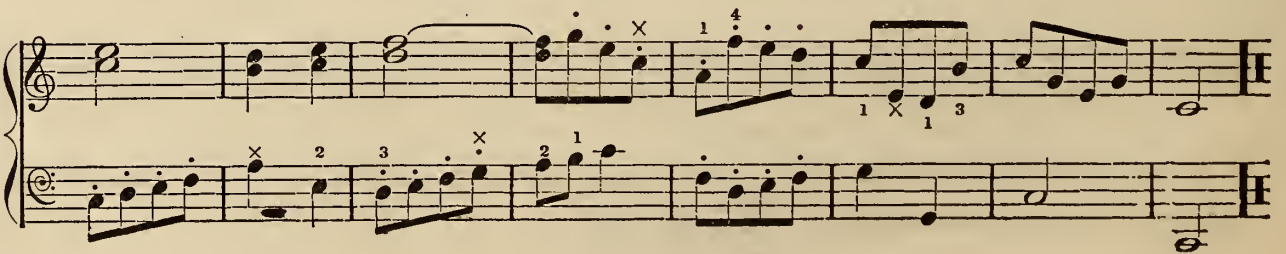


are to be performed more staccato yet than the dotted ones.

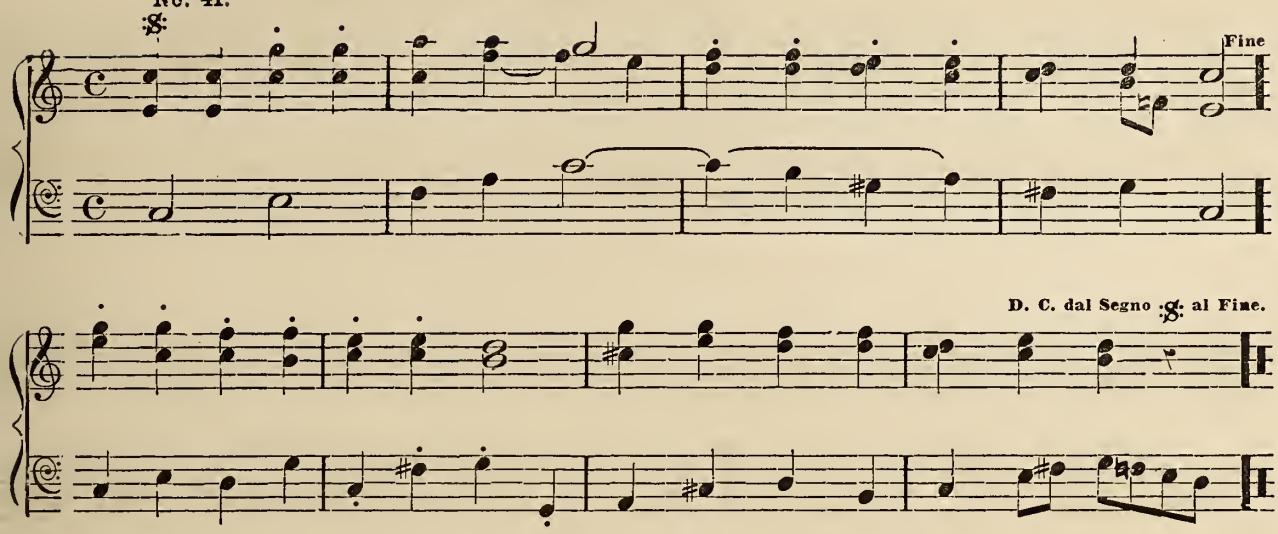
EXERCISE.

No. 40.





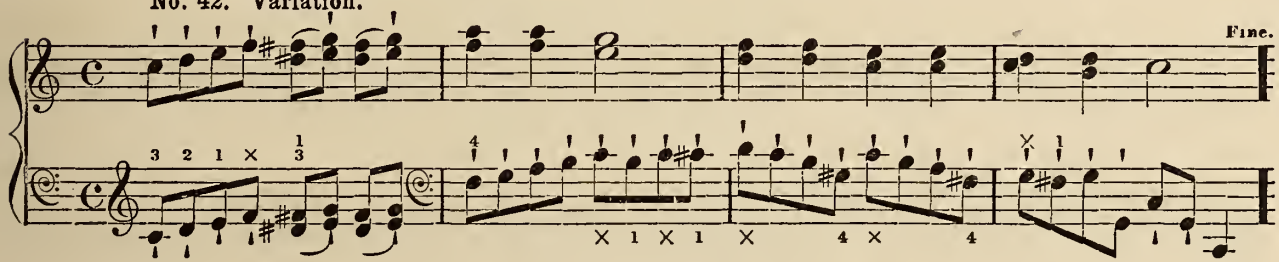
No. 41.

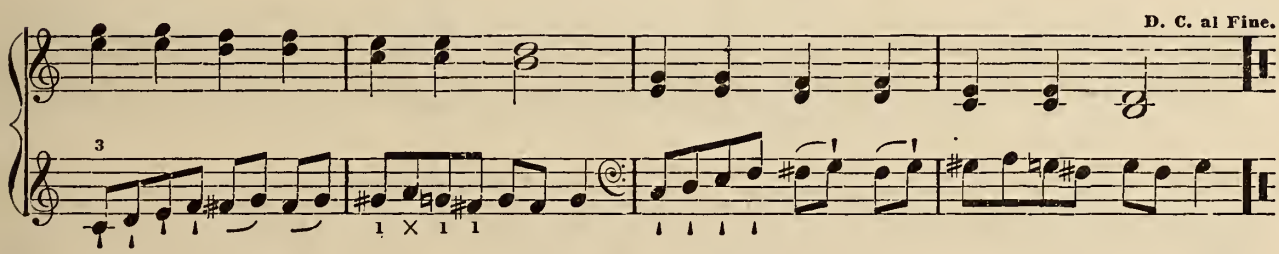


𝄋 Sign where to commence the repitition

D. C. DAL SEGNO 𝄋 AL FINE—means repeat from mark 𝄋 to the end and place marked FINE.

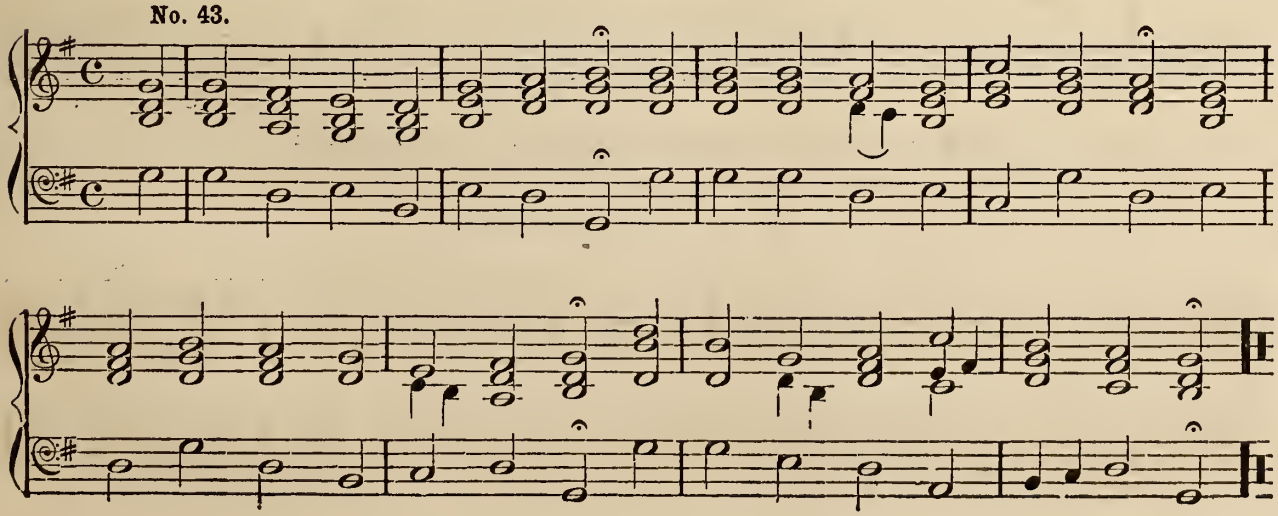
No. 42. Variation.





EXERCISE ON PLAYING CHORDS.

No. 43.



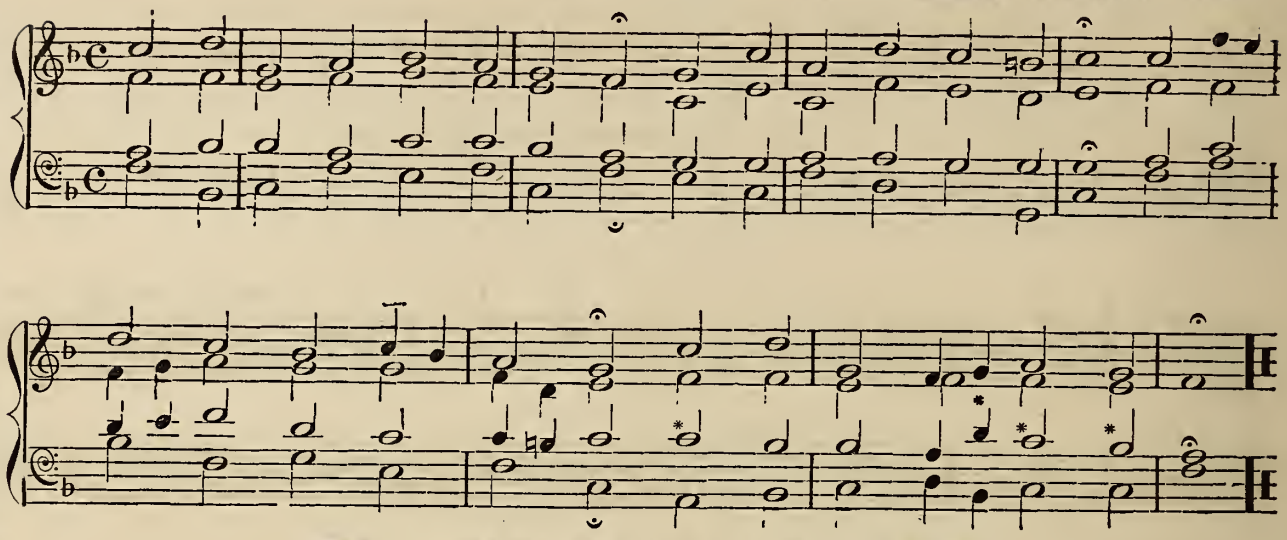
CHORDS.

All notes of a chord must be struck exactly together, and the fingers taken off in the same manner. The striking chords in arpeggio style, and more yet, the taking off of the fingers one after another, not only does away with the power of harmony, but produces often a most deplorable effect.

In music written for mixed chorus (female and male voices) very frequent use is made of dispersed harmony; and written either in four staves for the convenience of the singers (and very much to the annoyance of young players) or on two staves; the Treble and Alto on the upper staff, to be played by the right hand; and Tenor and Base on the lower staff, to be played by the left hand.

The distance between the Tenor and Base exceeds, however, very often the compass of an octave, in which case the Base is to be played an octave higher, or (much better) the Tenor part played with the right hand—leaving for left hand the Base part alone. See the accompanying example.

No. 44. CHORAL. From J. Z.'s Collection of Church Music—by permission.

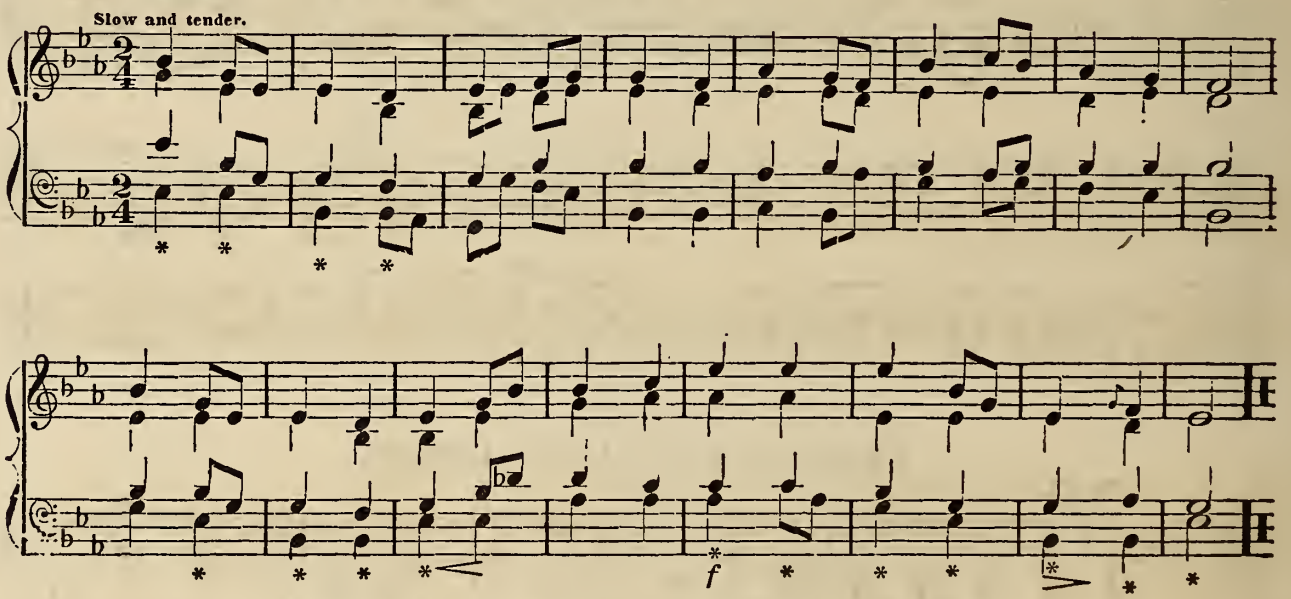


The stars [*] indicate cases where the Tenor is to be played with the right hand.

In many cases—as the following illustration will show—the Tenor part may, at the option of the performer, be played with the right or left hand.

No. 45.

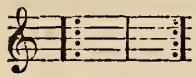
Slow and tender.



Note: Play Tenor in chords marked * with left hand, other with right hand.

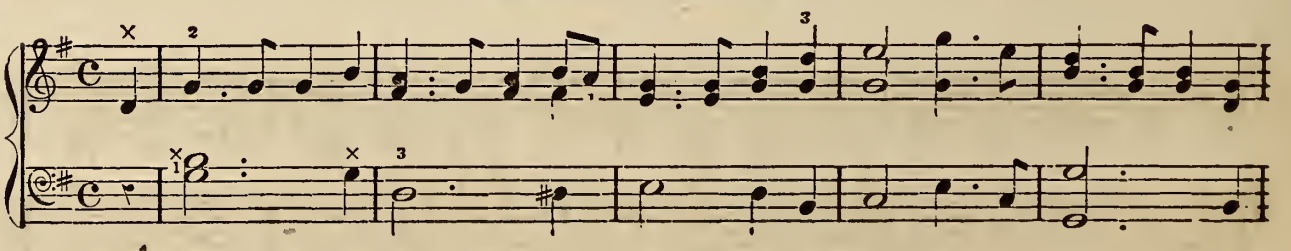
THE REPEAT.

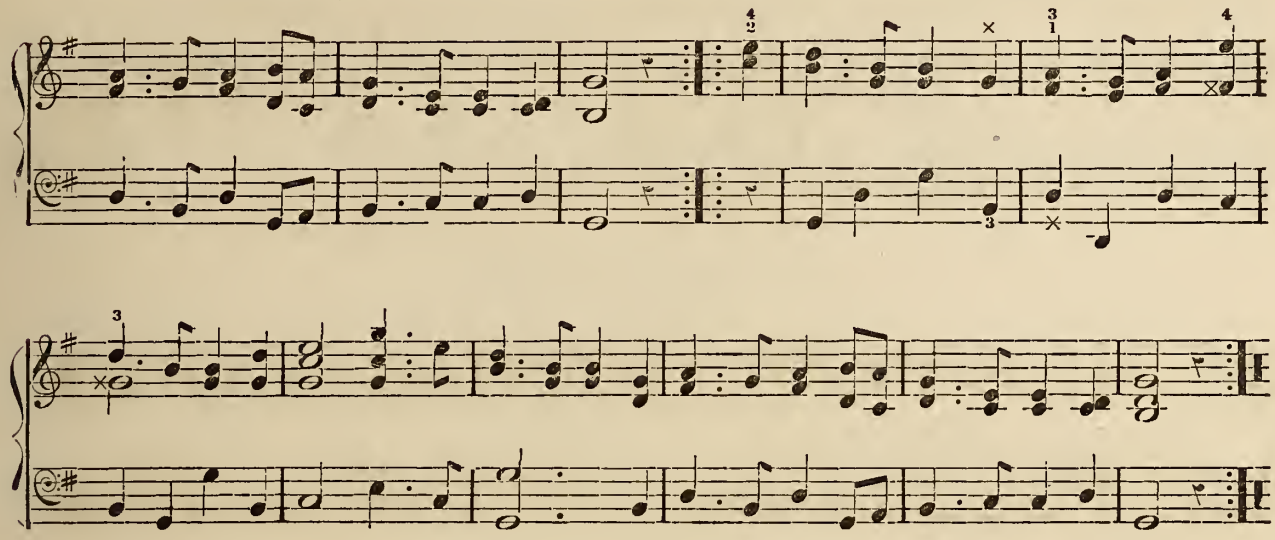
Dots placed thus at the beginning or end of any piece of music, call for a repetition of the music included.



Or for that part of a piece immediately preceding such a mark.

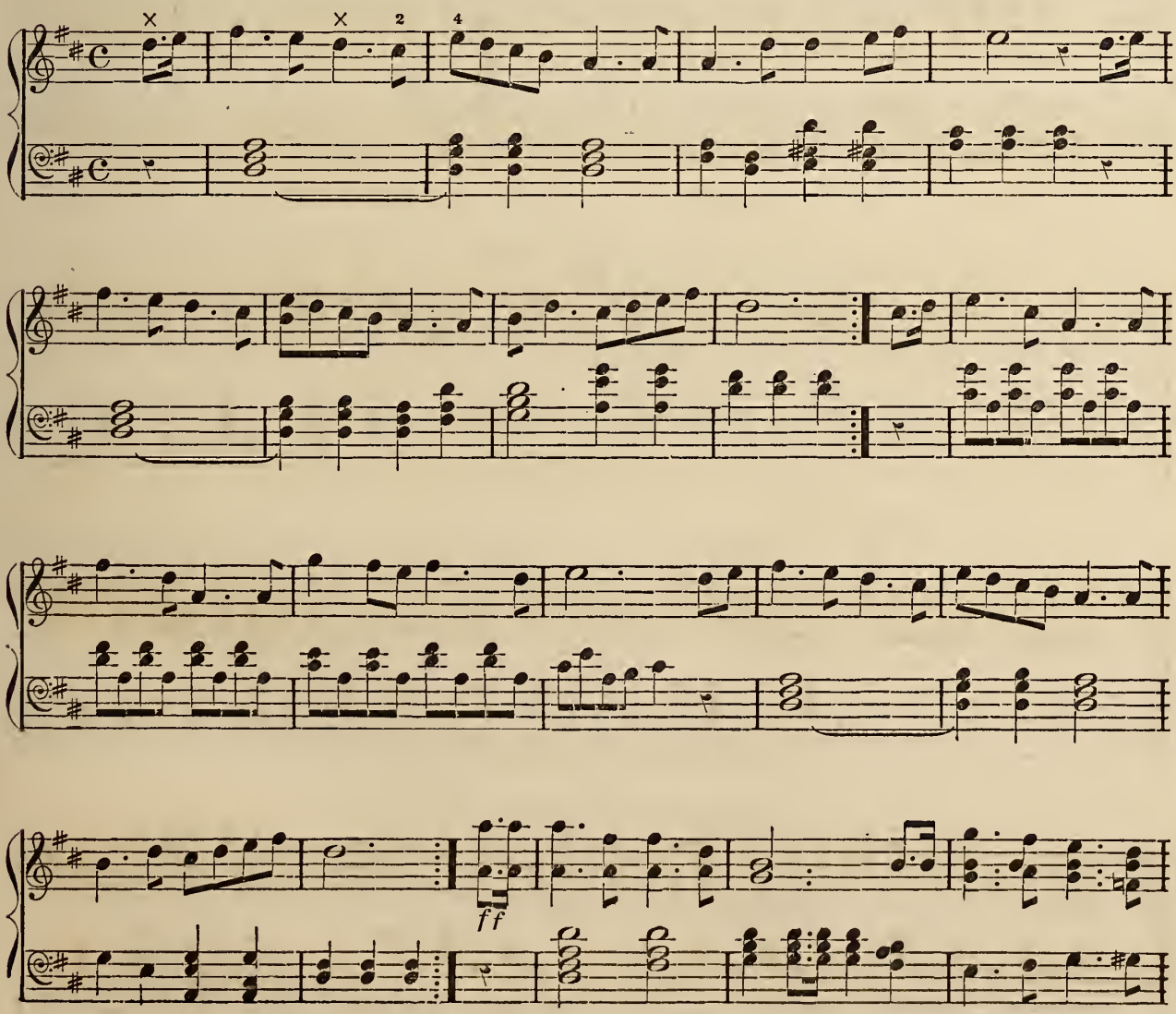
No. 46. AULD LANG SYNE.

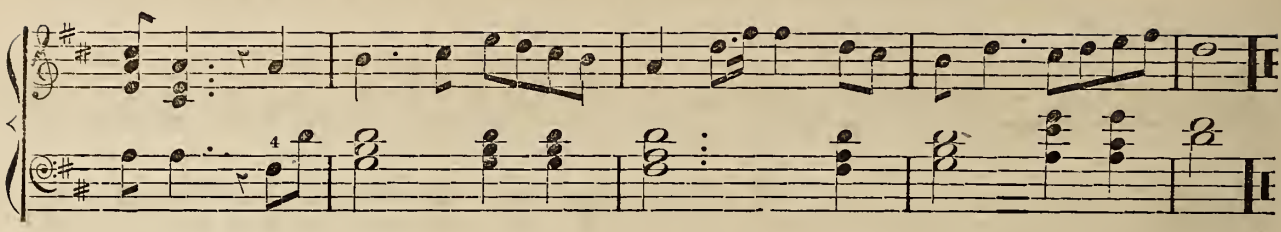




Be careful to give full value to the dotted crotchet.

No. 47. THE ROSE OF ALLANDALE.

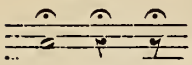




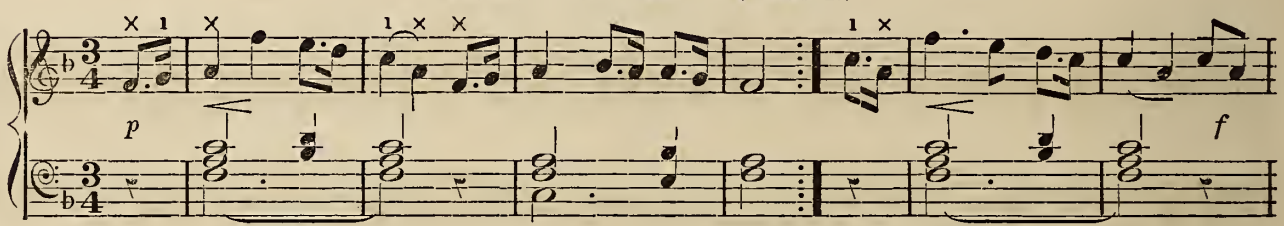
PAUSE OR HOLD.

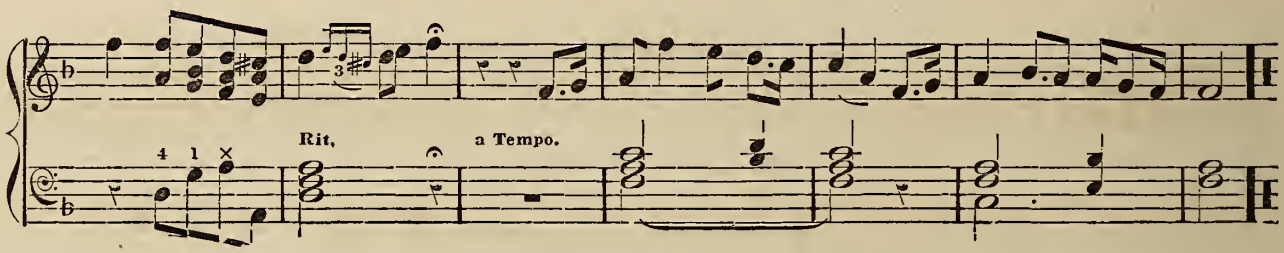
A Pause or Hold 𝄐 over or under a note or a rest prolongs either of them at least double its real value.

EXAMPLE.



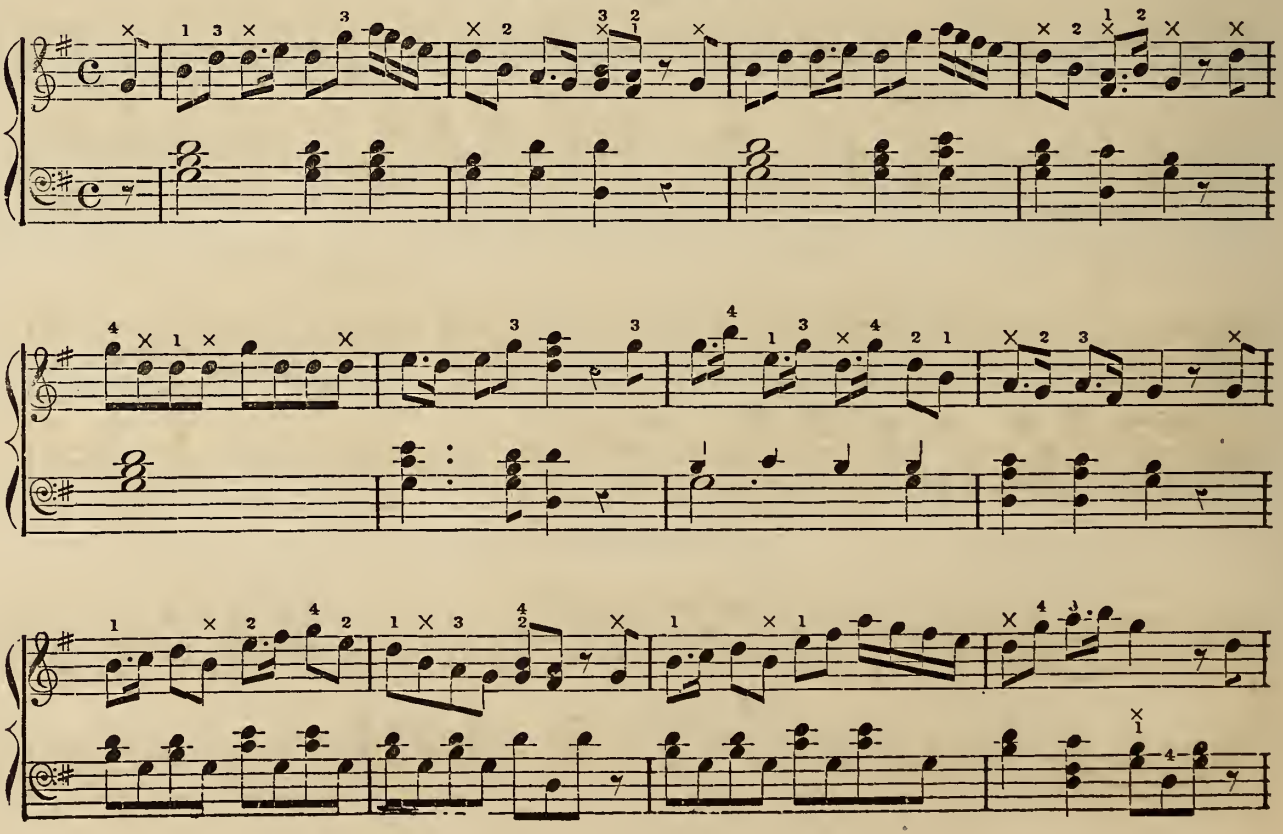
No. 48. LAST ROSE OF SUMMER.

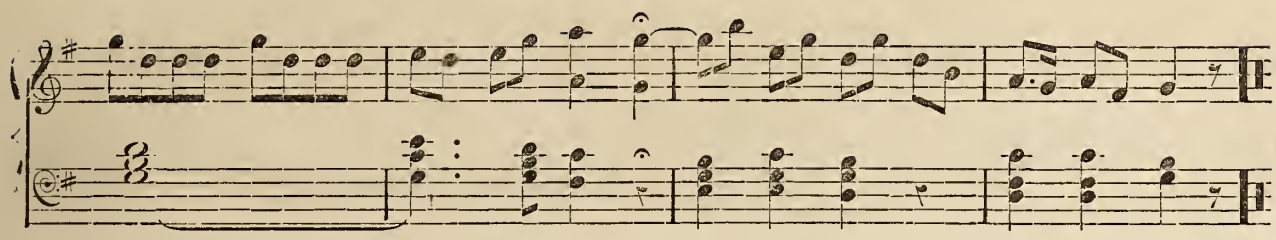




On page 7 we objected to stamping time with the feet—here we would say that blowing the bellows in time is equally bad.

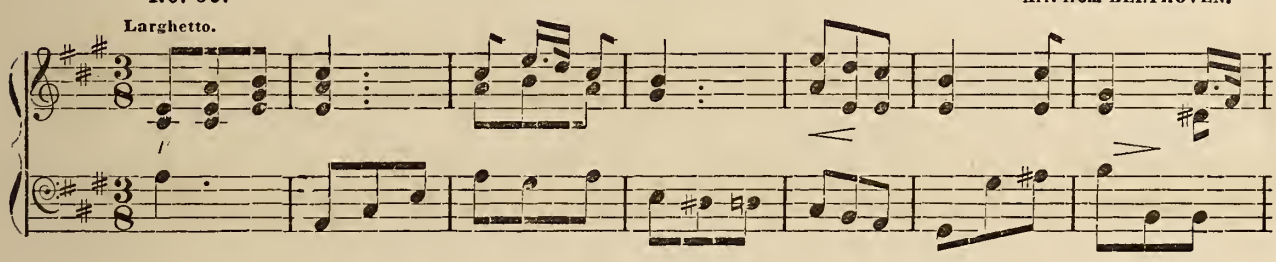
No. 49. BONNY BOAT.



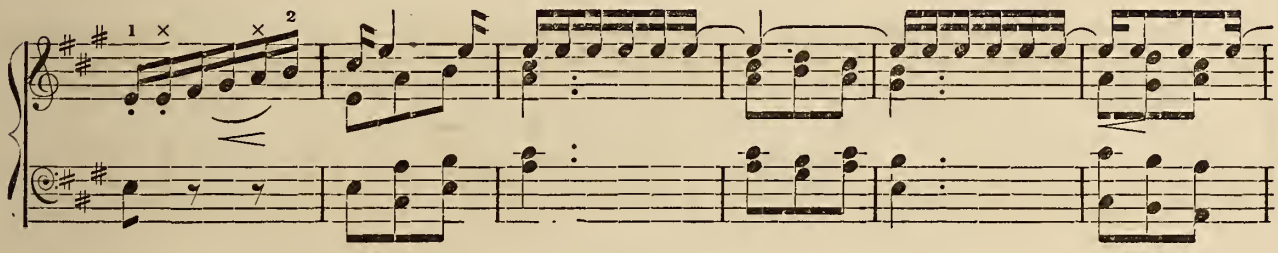


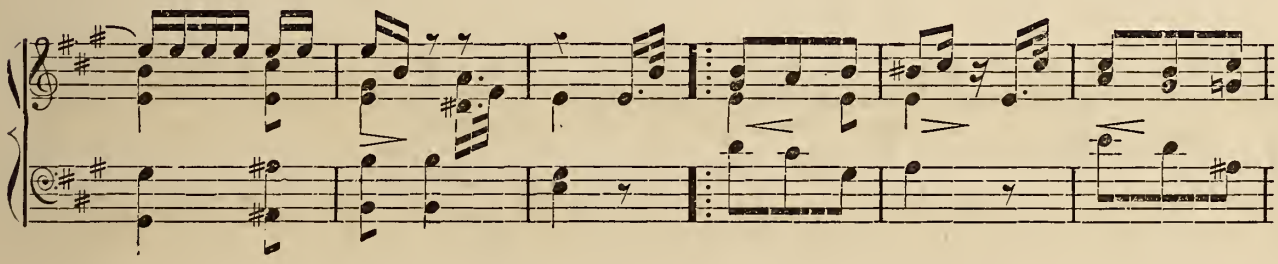
No. 50.

Arr. from BEETHOVEN.

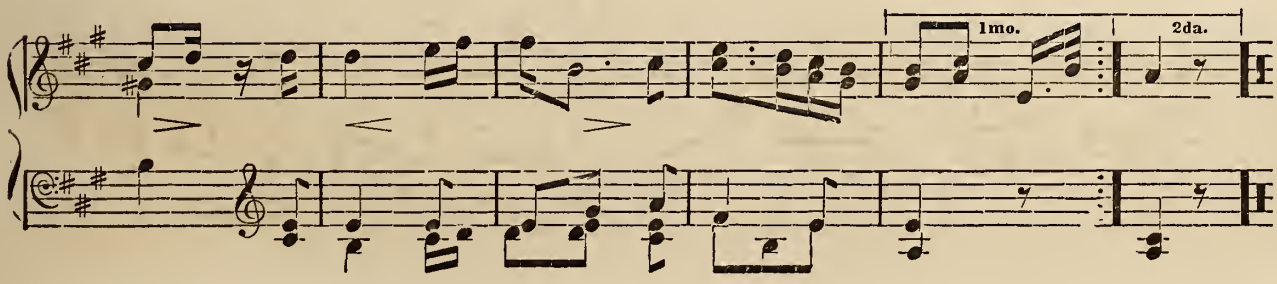


In the same degree as these lines approach or deviate from each other, the music thus marked must be played louder or softer—CRESCENDO or DECRESCENDO

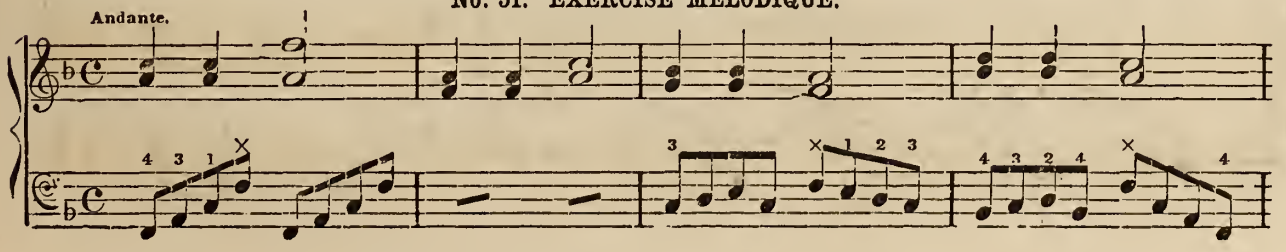




Observe crescendo and decrescendo carefully.

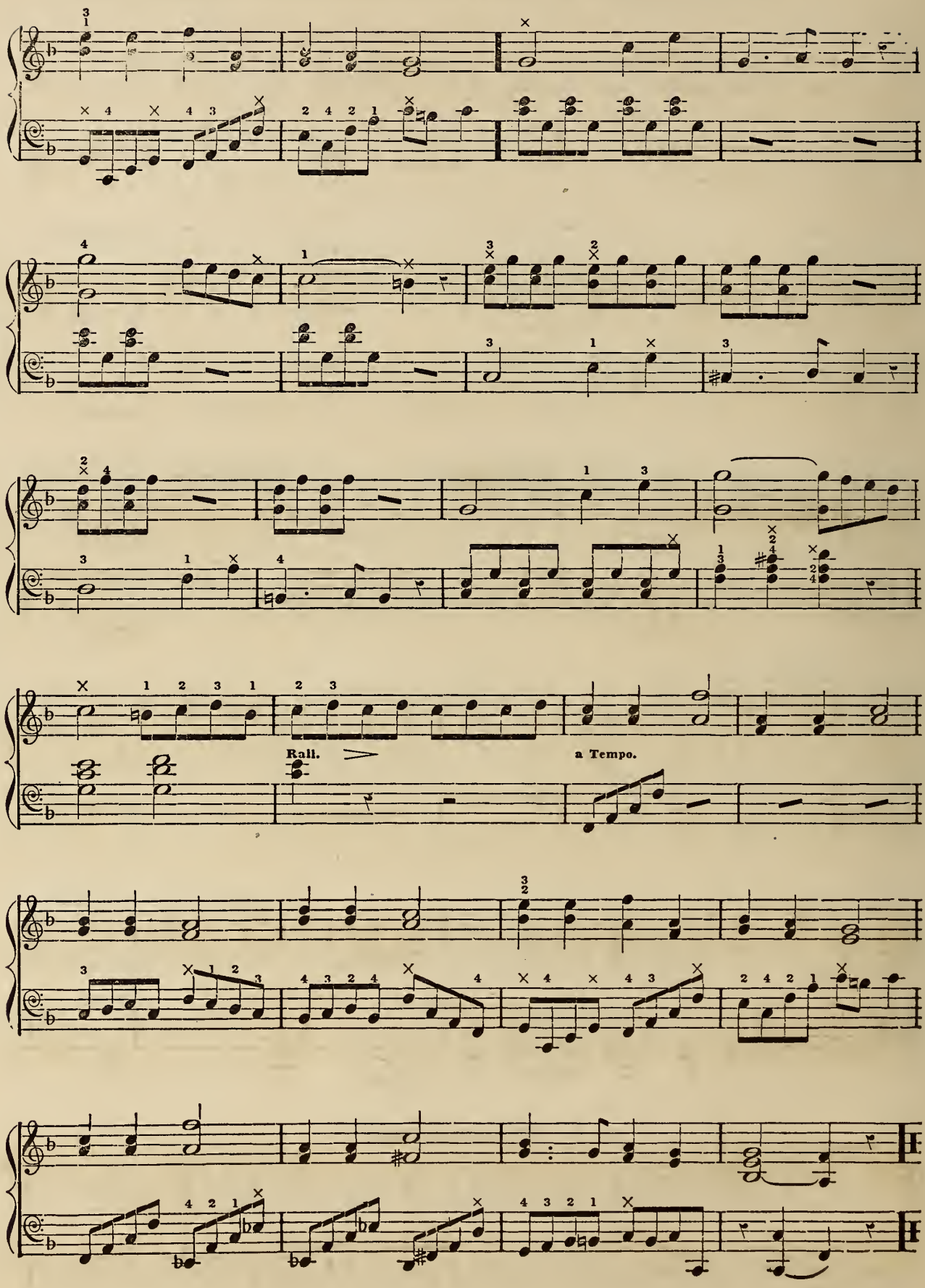


No. 51. EXERCISE MELODIQUE.



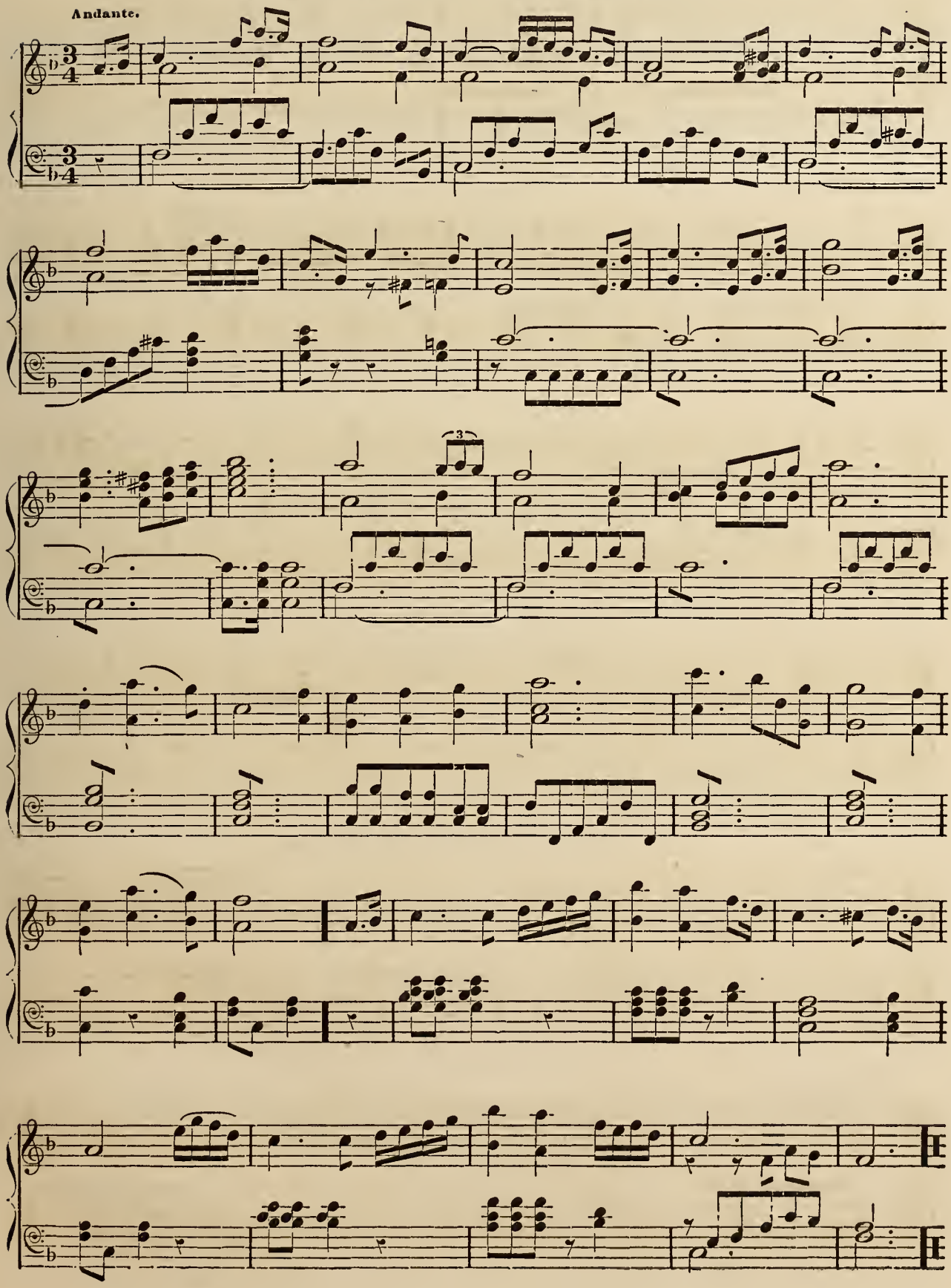
MARK OF ABBREVIATION.

The same notes as in the preceding measure to be repeated

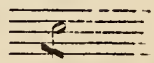

For the sake of the mind, this exercise ought to be studied very much.
Rall.
a Tempo.
Count invariably aloud.

No. 52. WHEN THE SWALLOWS HOMEWARD FLY.

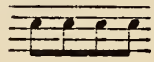
Andante.



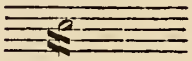
Another abbreviation is this



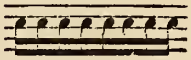
the execution of which is



Or,



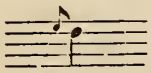
Execution,



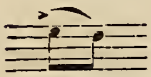
APPOGGIATURA.

Appoggiatura or Grace Note borrows half the value of the following note, and is always accented, while the next following large note is unaccented.

EXAMPLE.

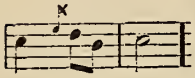


EFFECT.

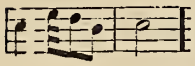


When a small line crosses the appogiatura, it should be executed rapidly.

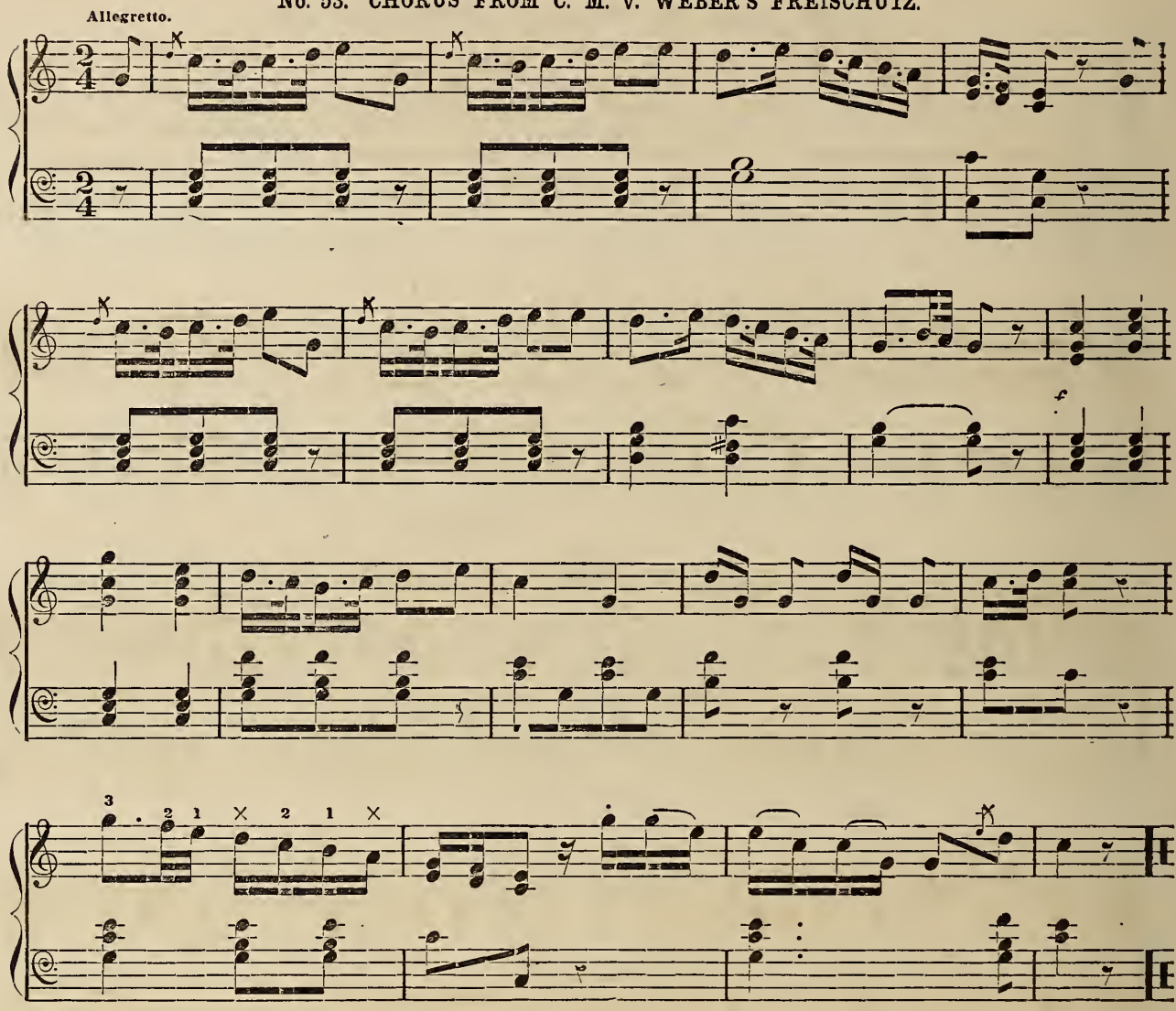
EXAMPLE.



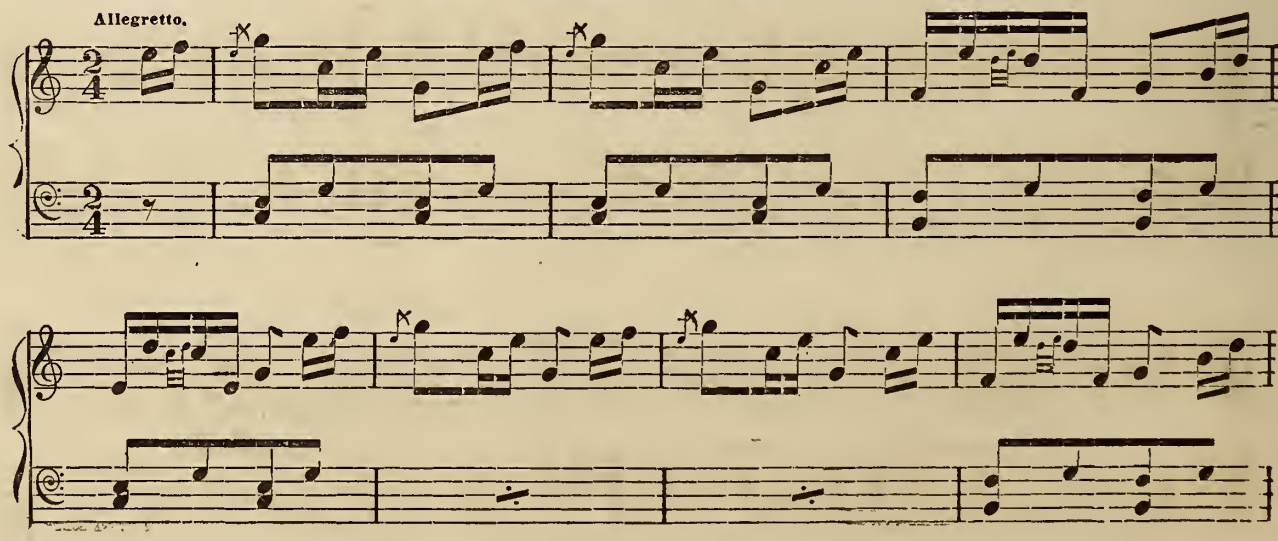
EFFECT.



No. 53. CHORUS FROM C. M. v. WEBER'S FREISCHUTZ.



No. 54. THEME FROM HENRI HERZ.



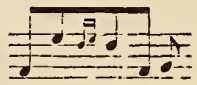
Fine.

D. C. al Fine.

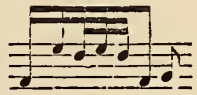
THE SHAKE.

Mordente or Shake consists of small notes to be lightly and rapidly executed, and connected with the principal (next large) note, giving the accent to the latter.

EXAMPLE.



EFFECT.



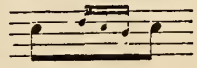
No. 55. AWAY WITH MELANCHOLY.

Allegro.

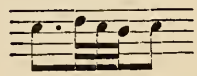
THE TURN.

The Turn is either written out in small notes (either three or four); or marked thus, ~.

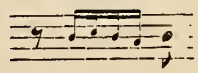
TURN OF THREE NOTES.



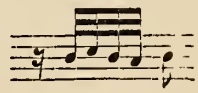
EFFECT.



TURN OF FOUR NOTES.

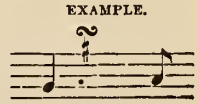


EFFECT.

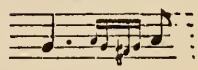


Accidentals occurring in Turns are over or under the sign.

EXAMPLE.



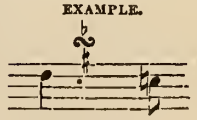
EFFECT.



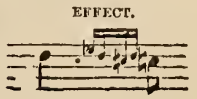
No. 56. THE ROSE.

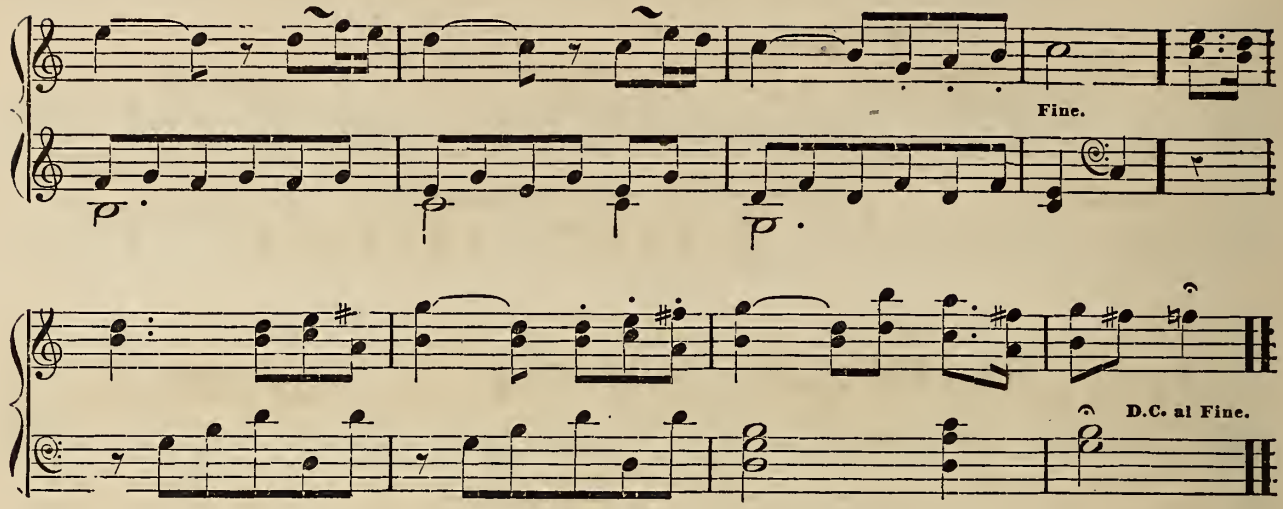
Arr. from HIMMEL.

EXAMPLE.

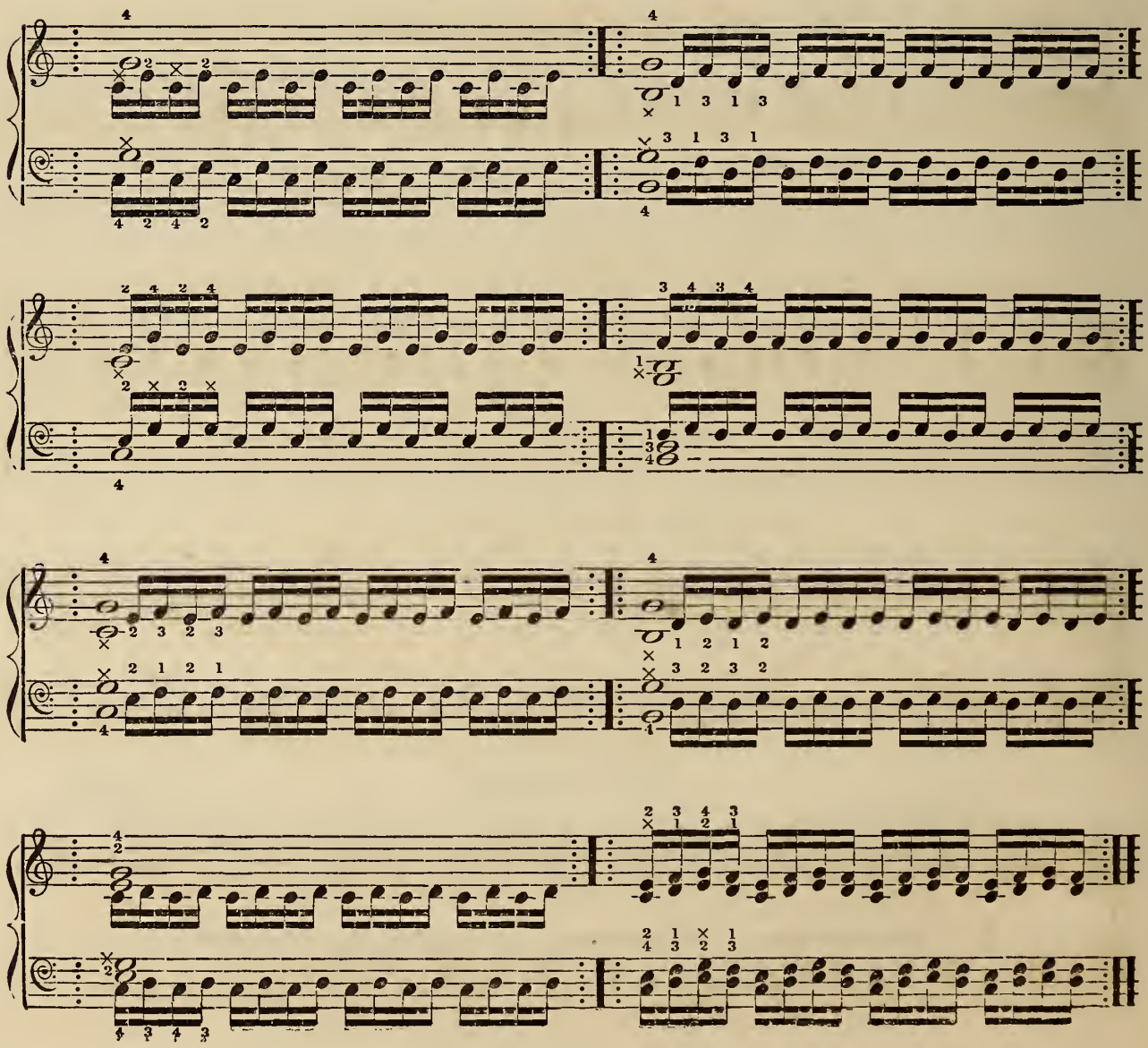


EFFECT.





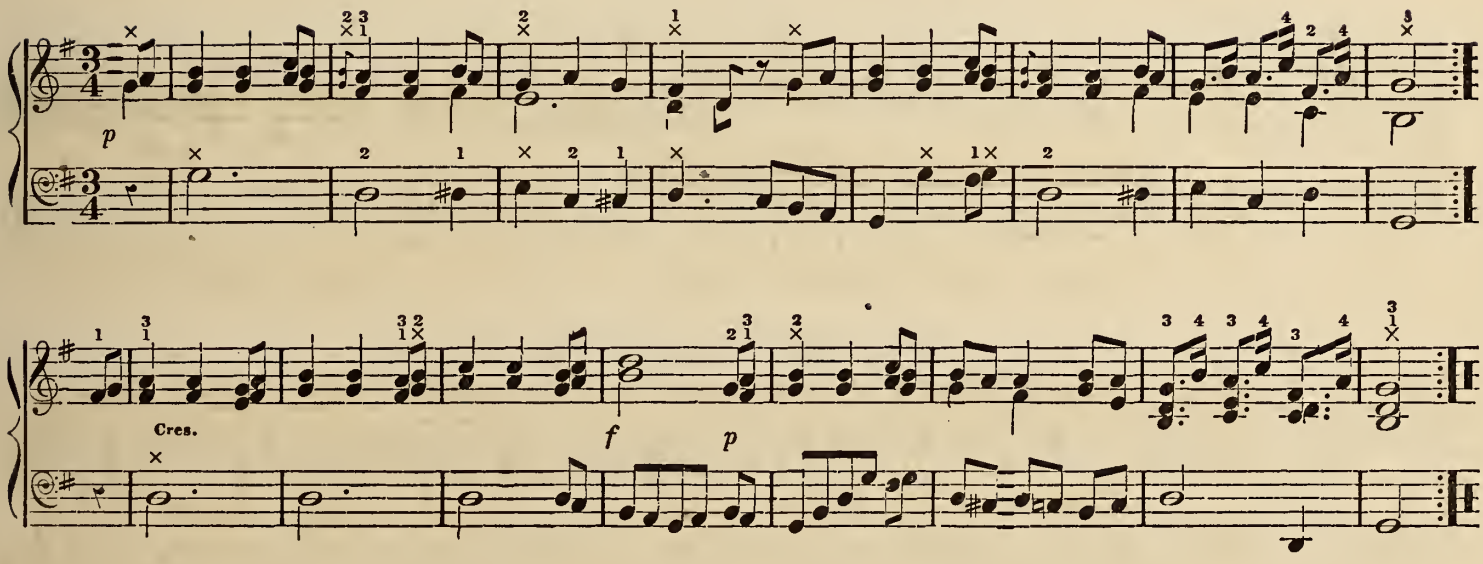
No. 56. FINGER EXERCISES.



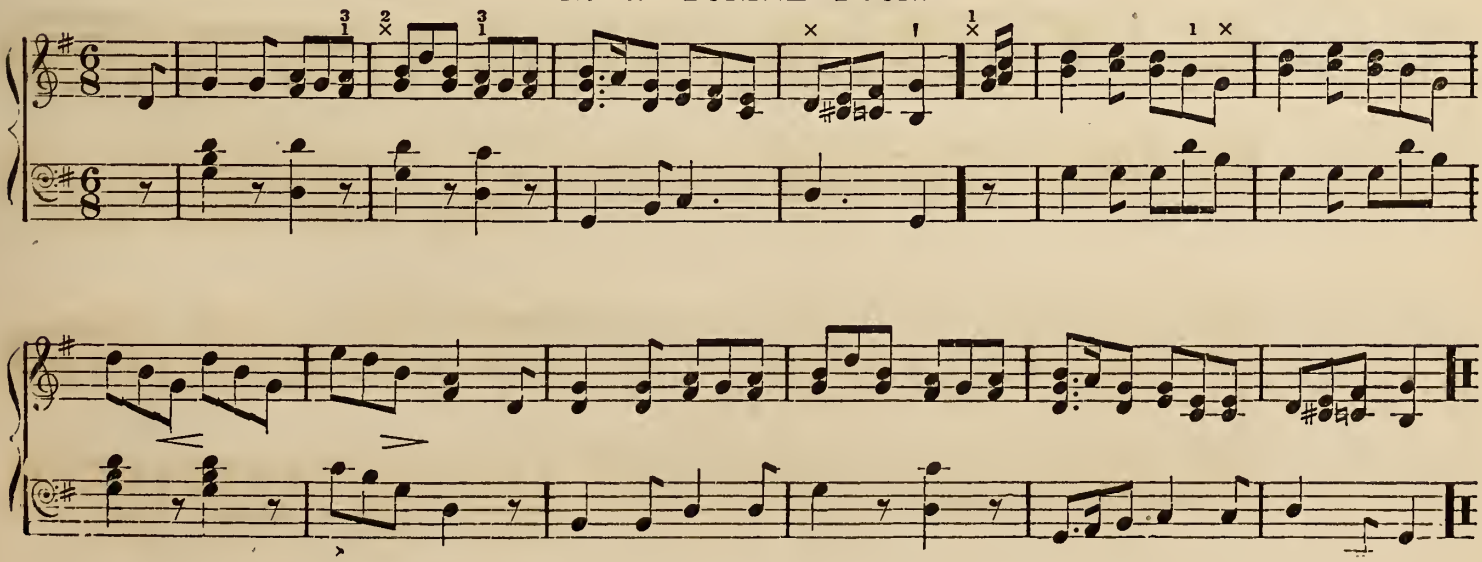
PART THIRD.

FAVORITE AIRS, WALTZES, MARCHES, Etc.

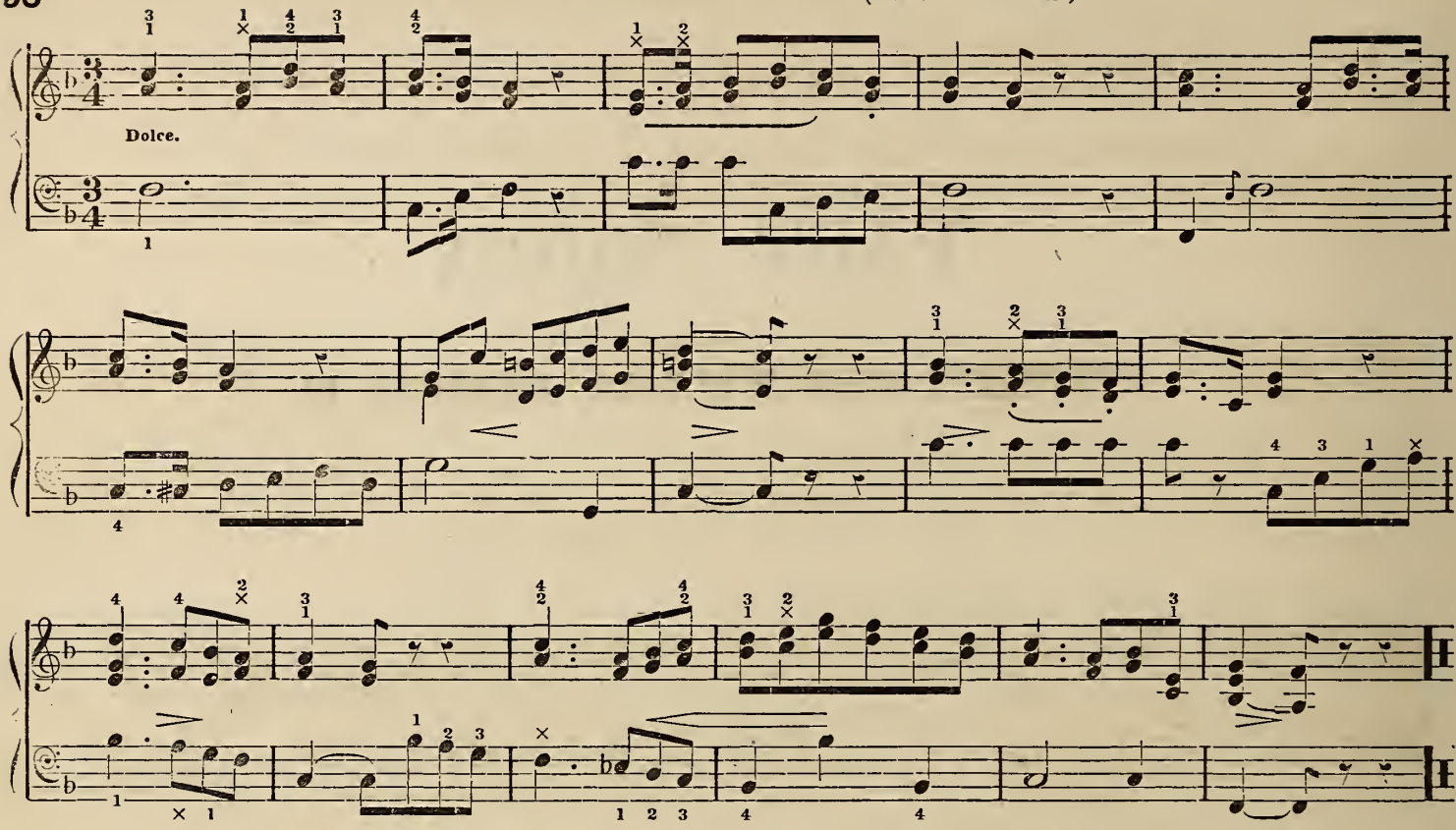
No. 1. WHAT FAIRY-LIKE MUSIC.



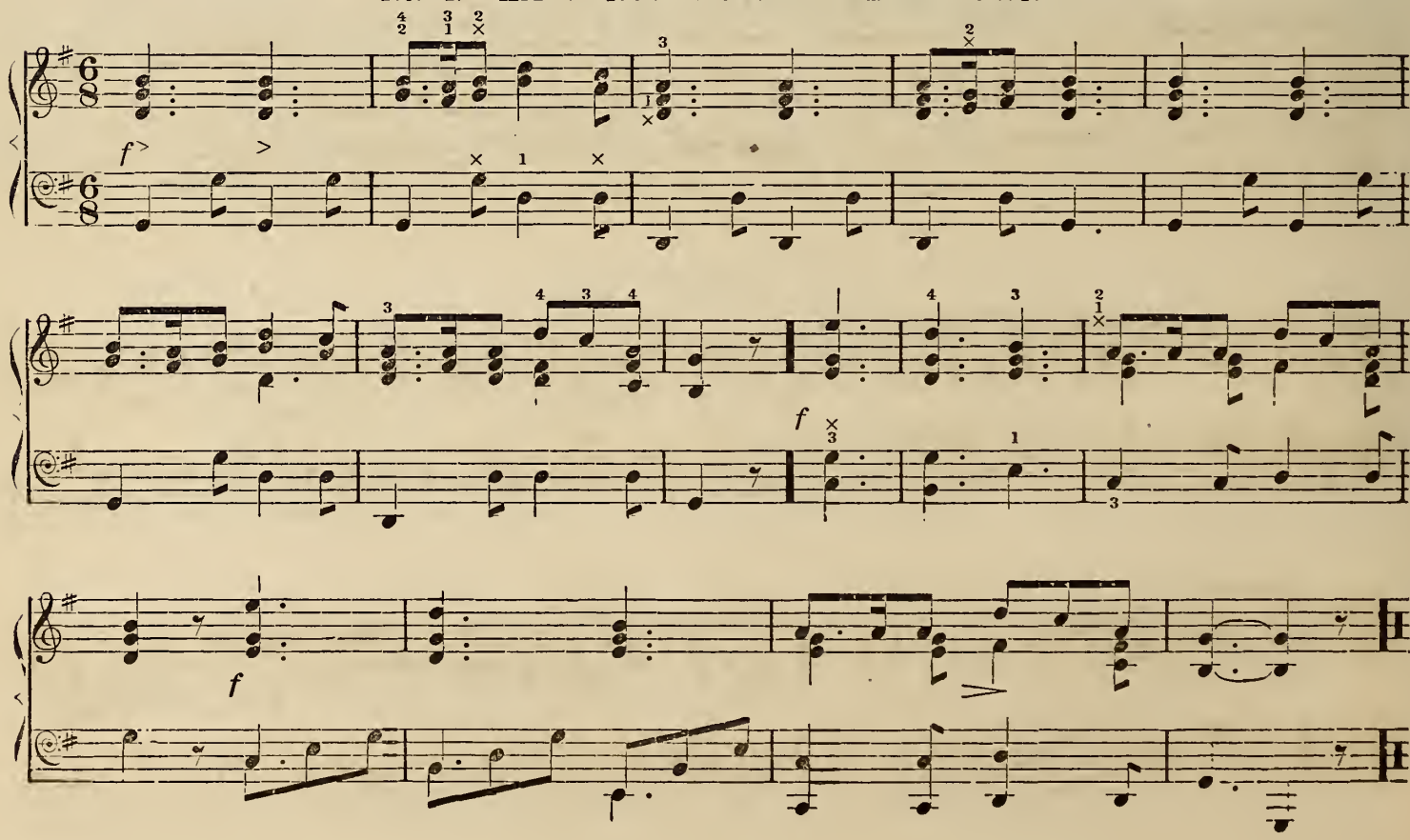
No. 2. BONNIE DOON.

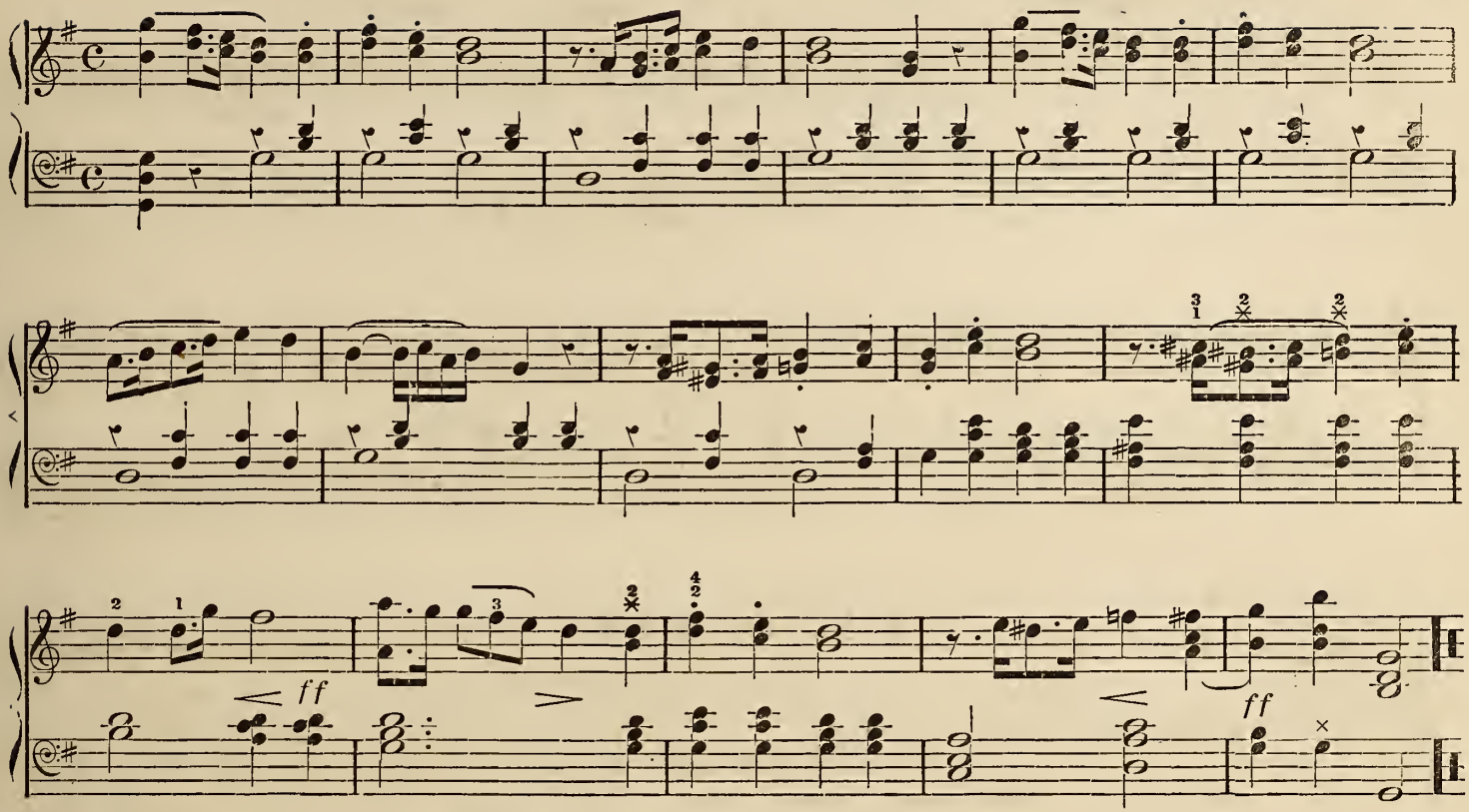


No. 3. FAREWELL SONG. (South German.)

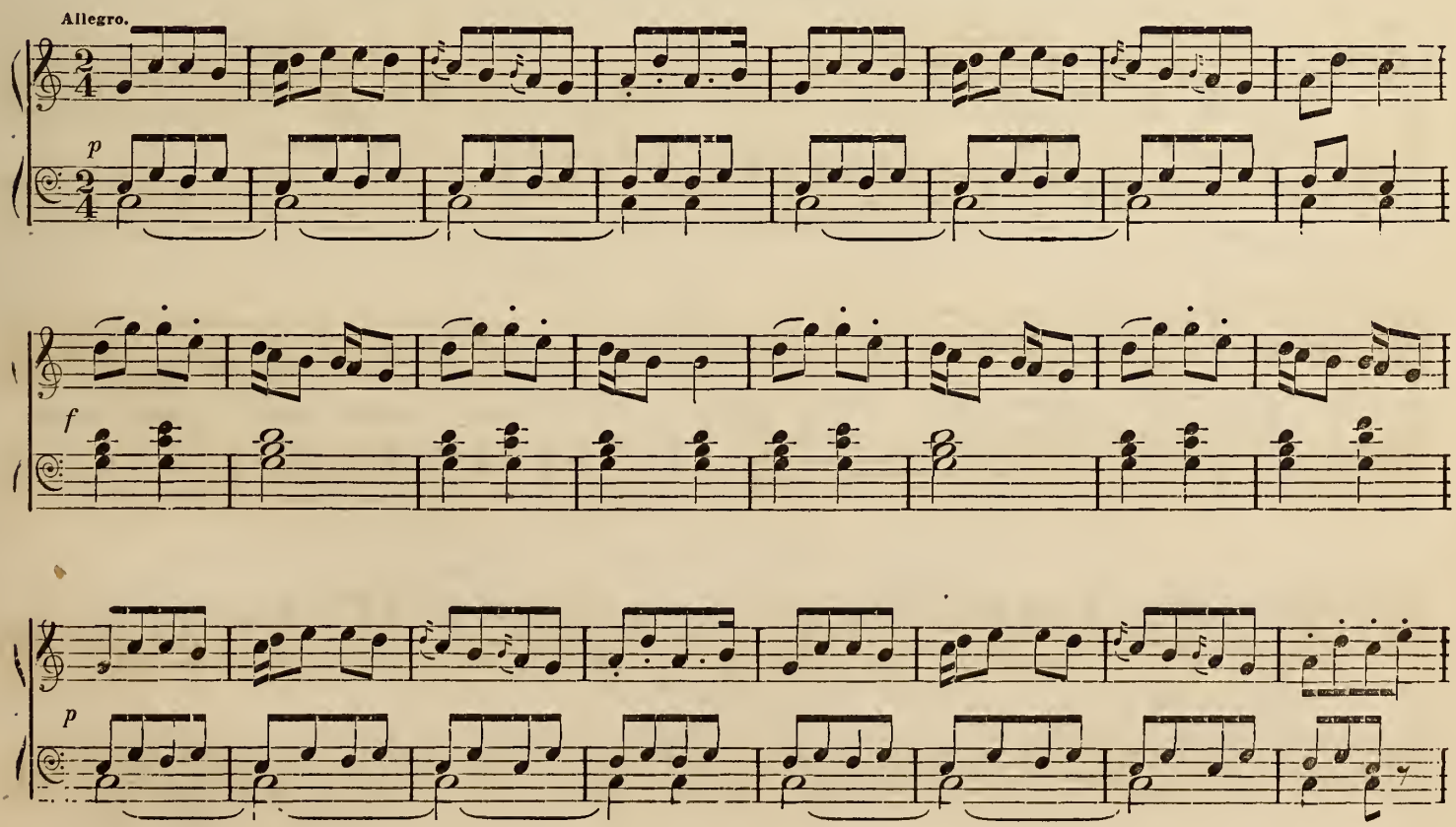


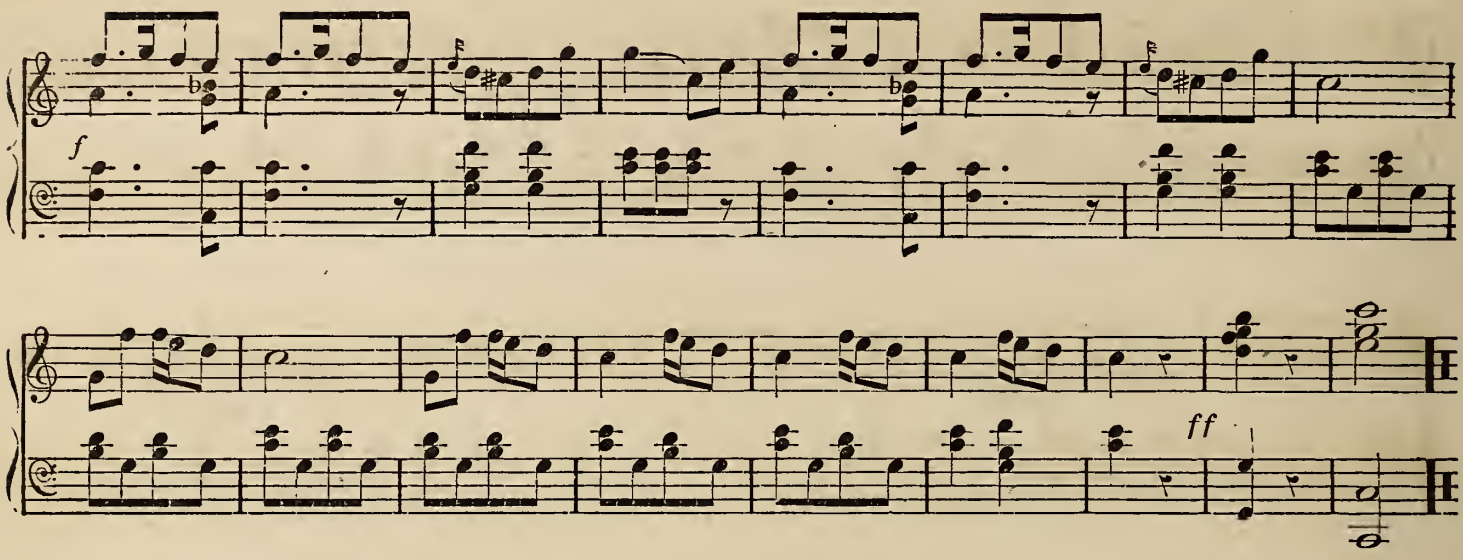
No. 4. AM I NOT FONDLY THINE OWN.





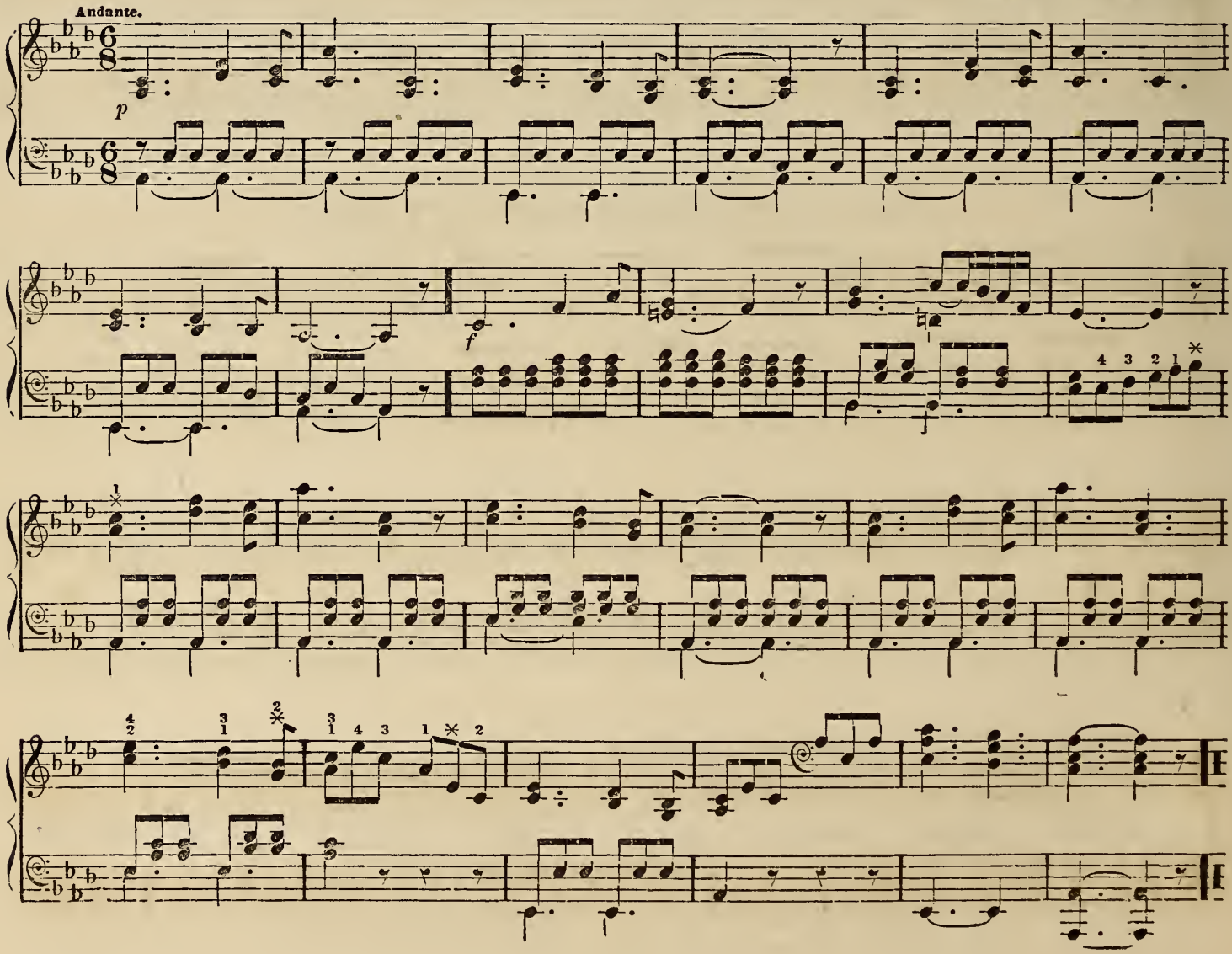
No. 6. From FLOTOW'S OPERA " STRADELLA."

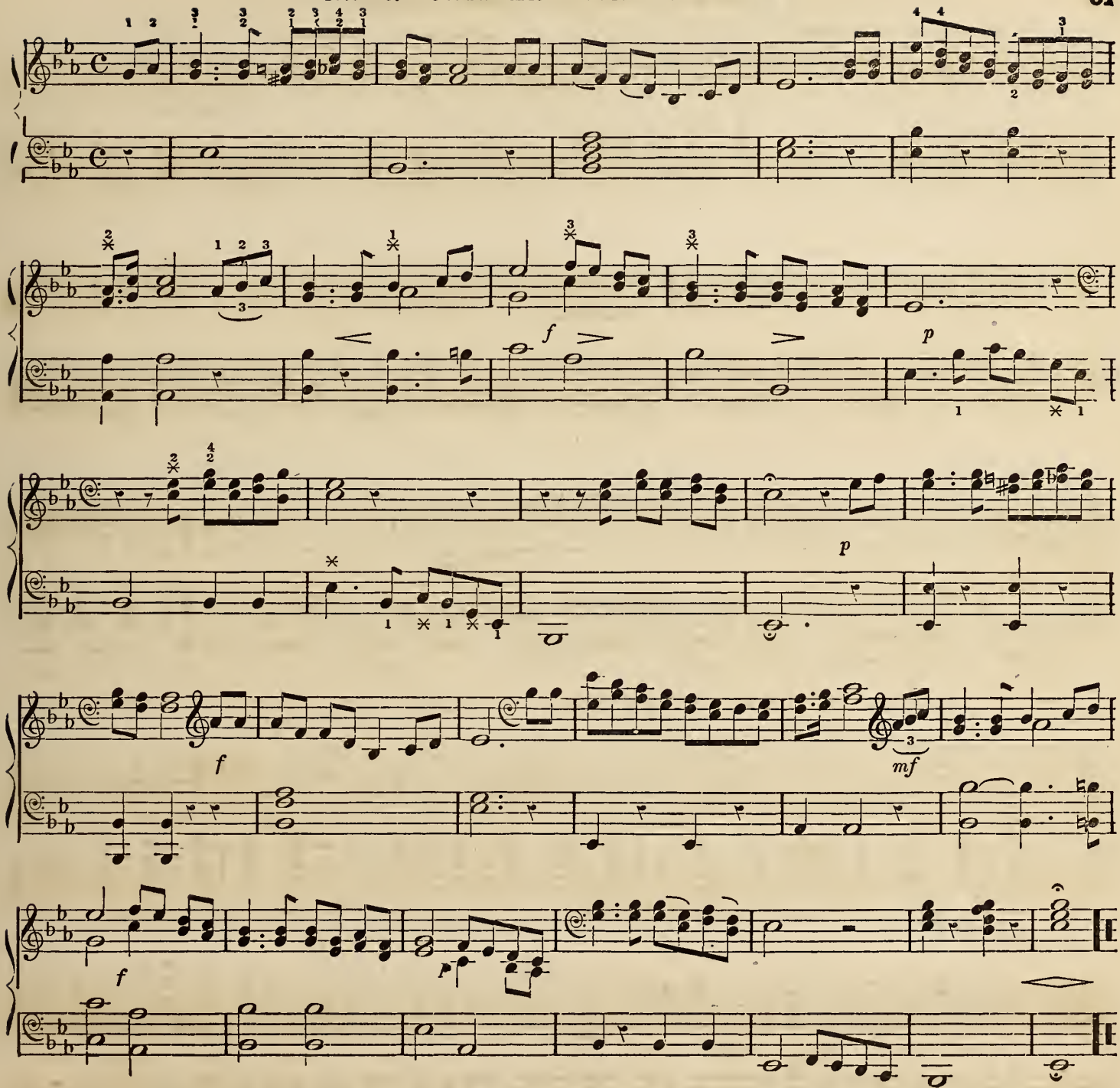




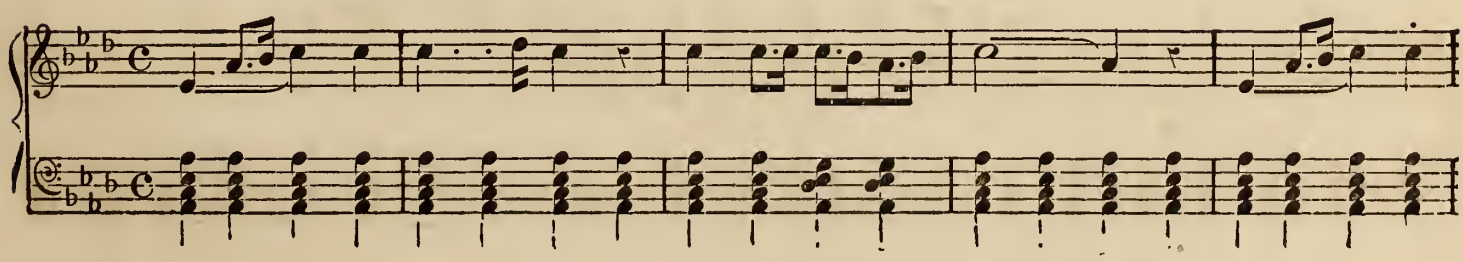
No. 7. LE REVE.

Composed by W. V. WALLACE

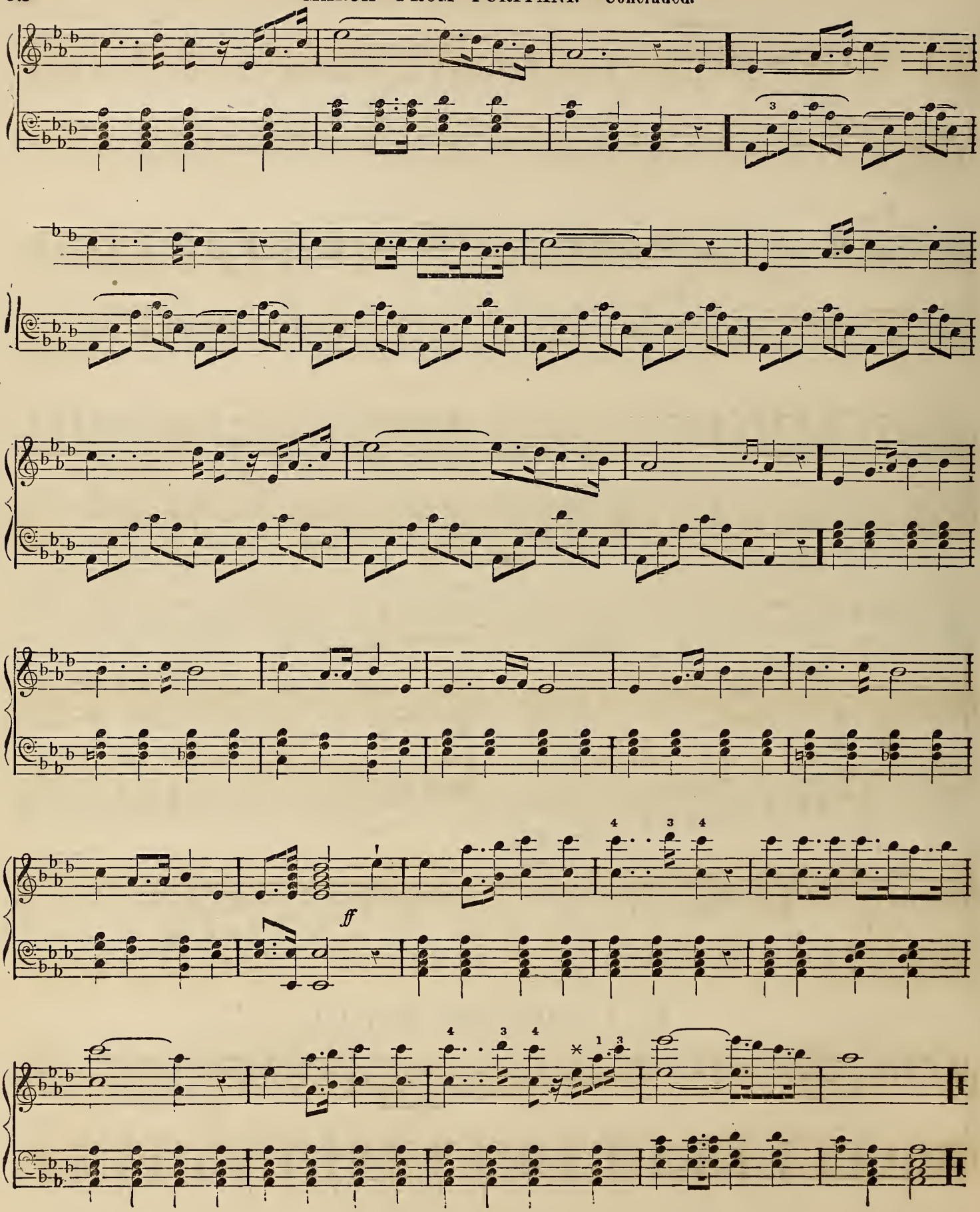


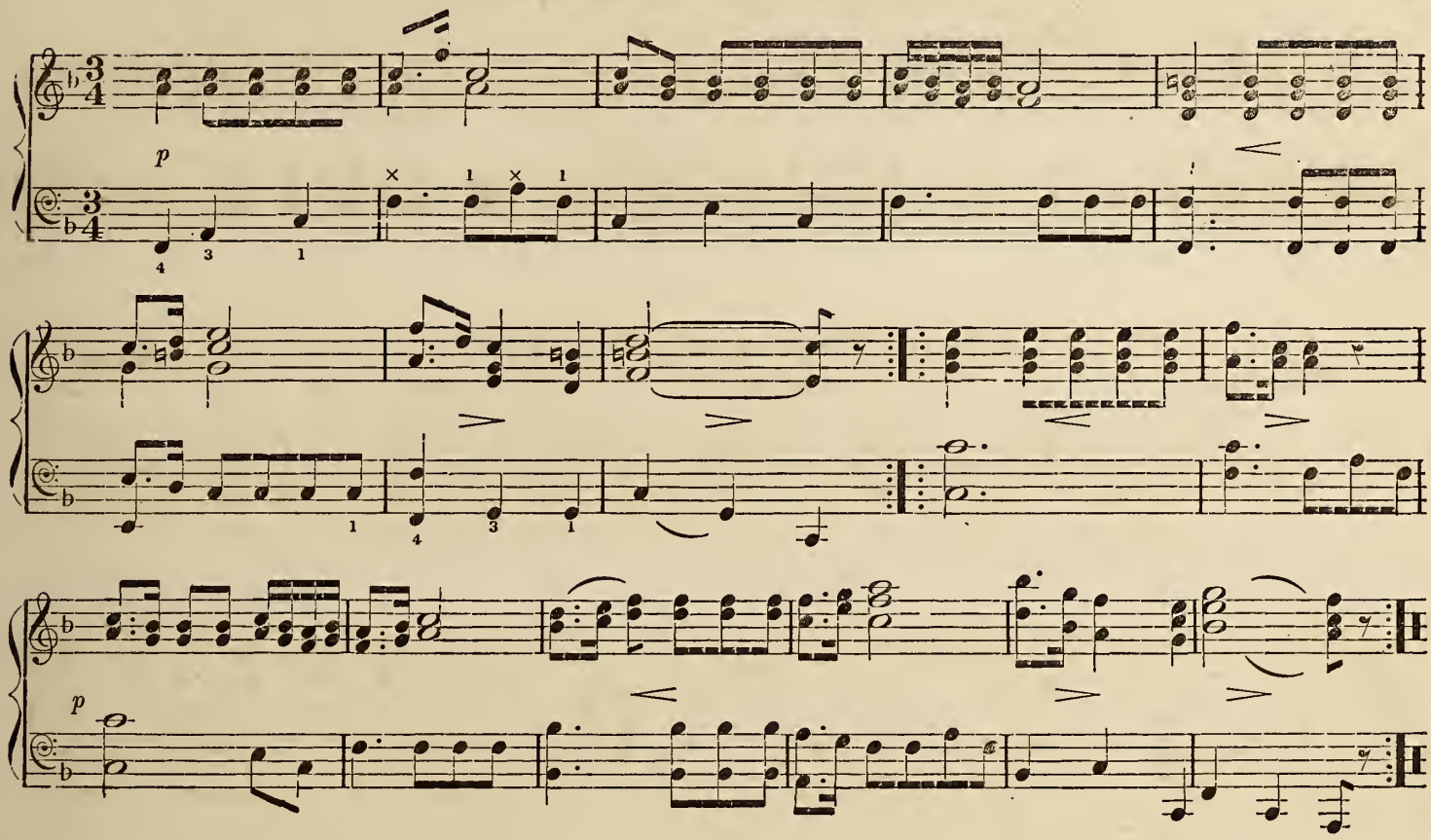


No. 9. MARCH FROM PURITANI.

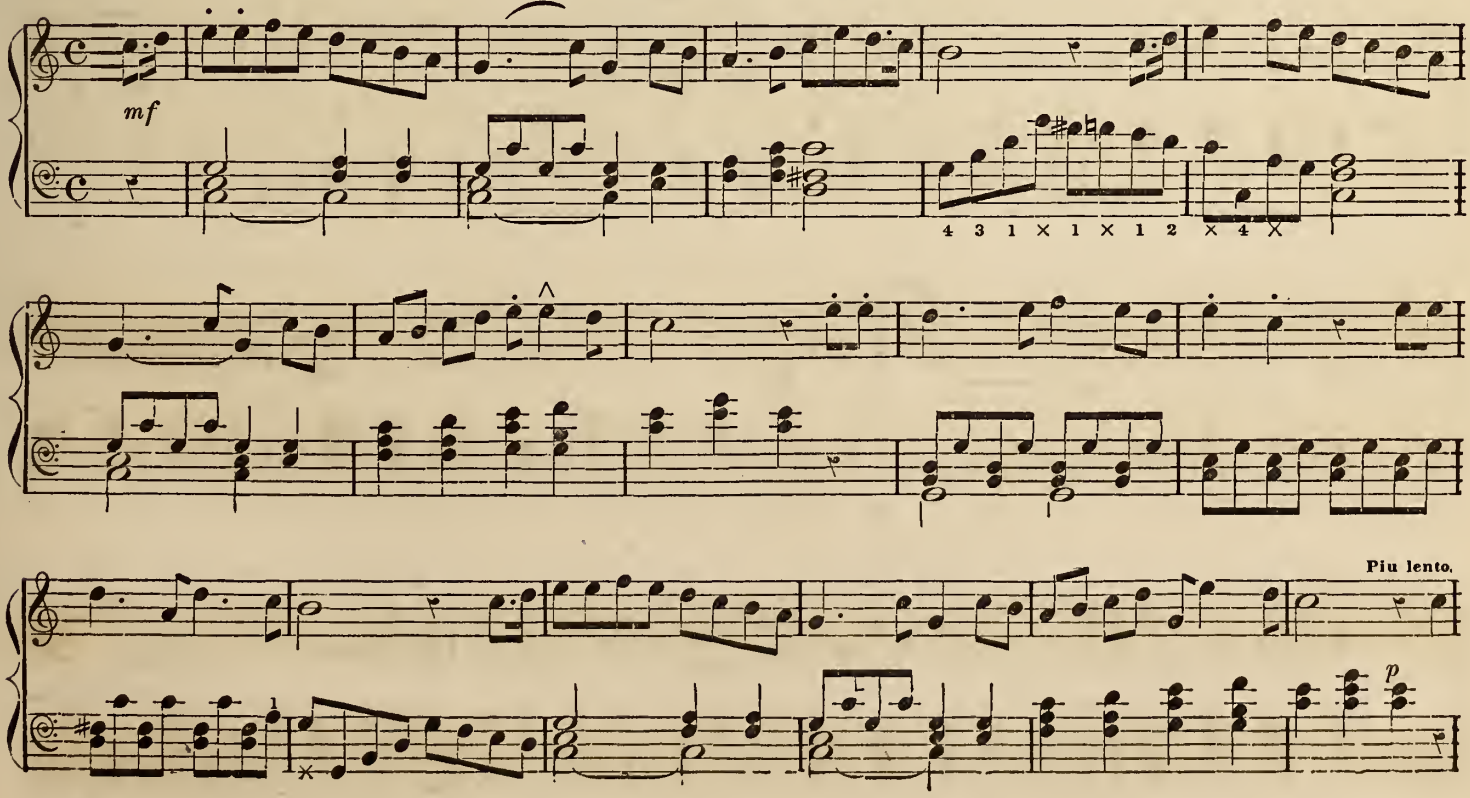


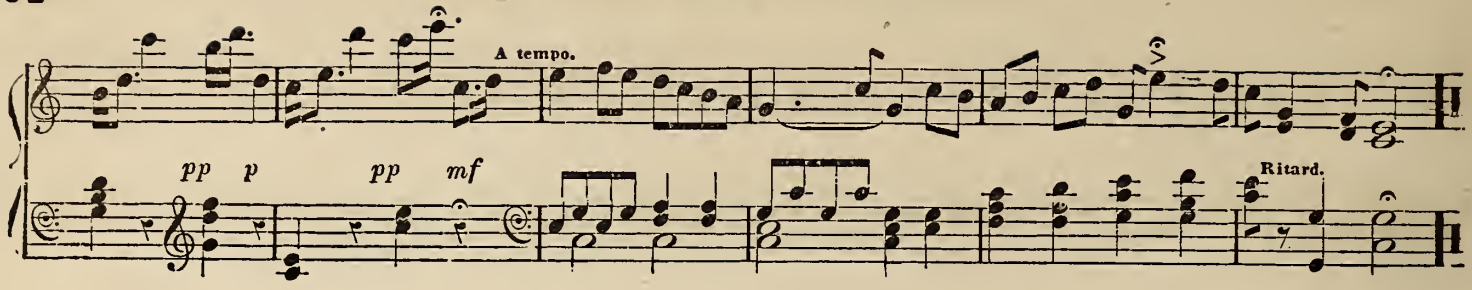
MARCH FROM PURITANI. Concluded.



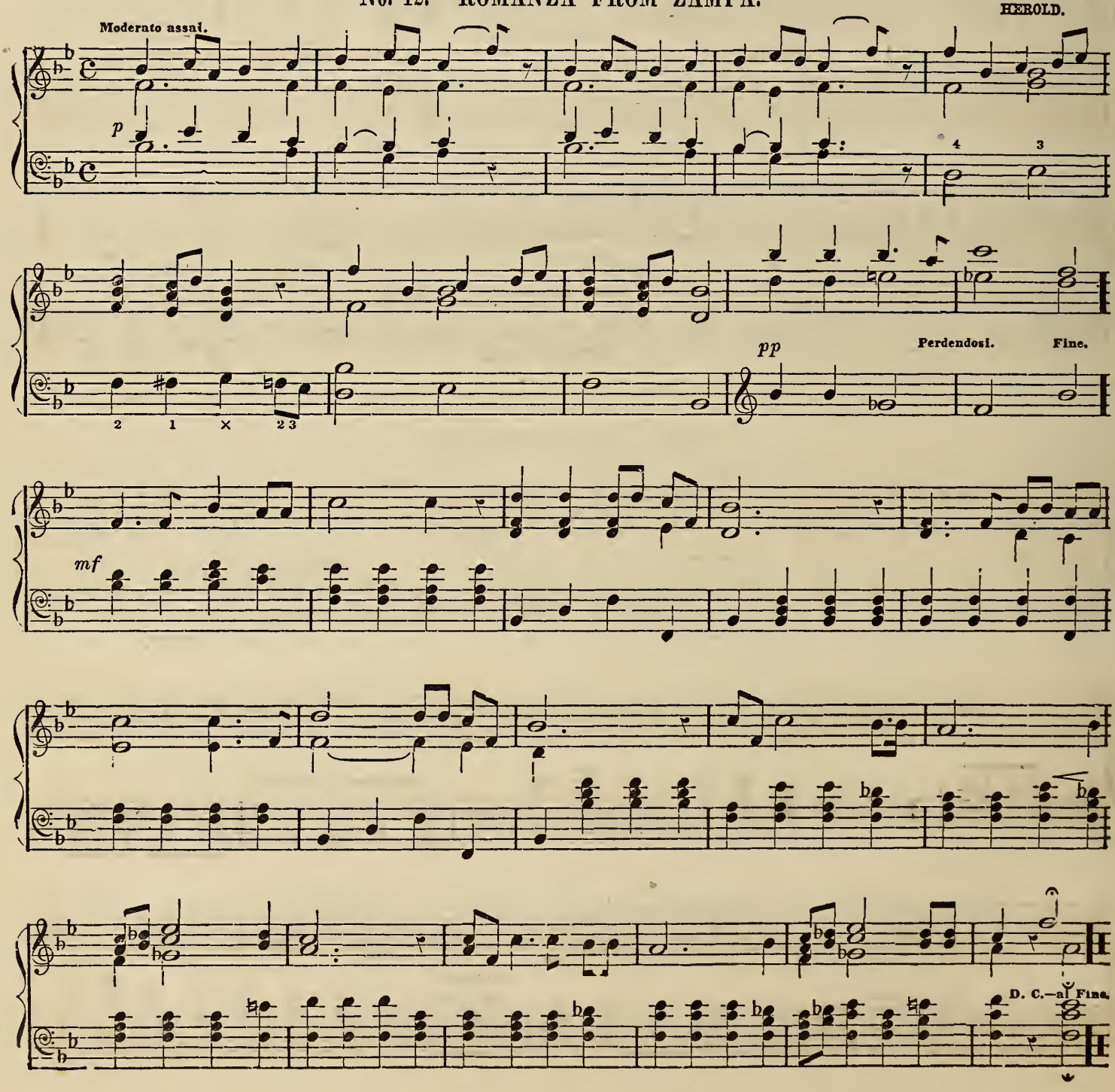


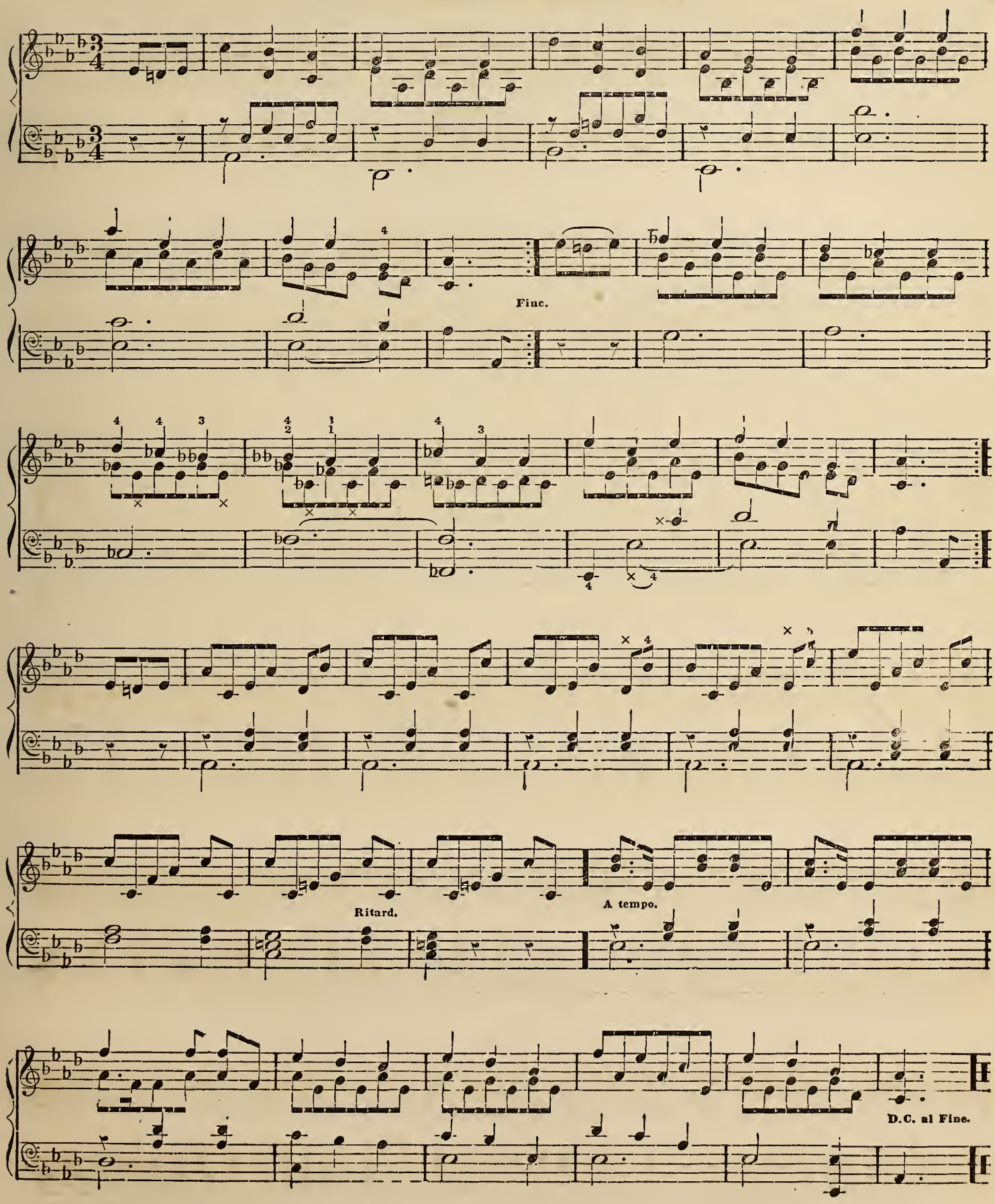
No. 11. KATY DARLING.





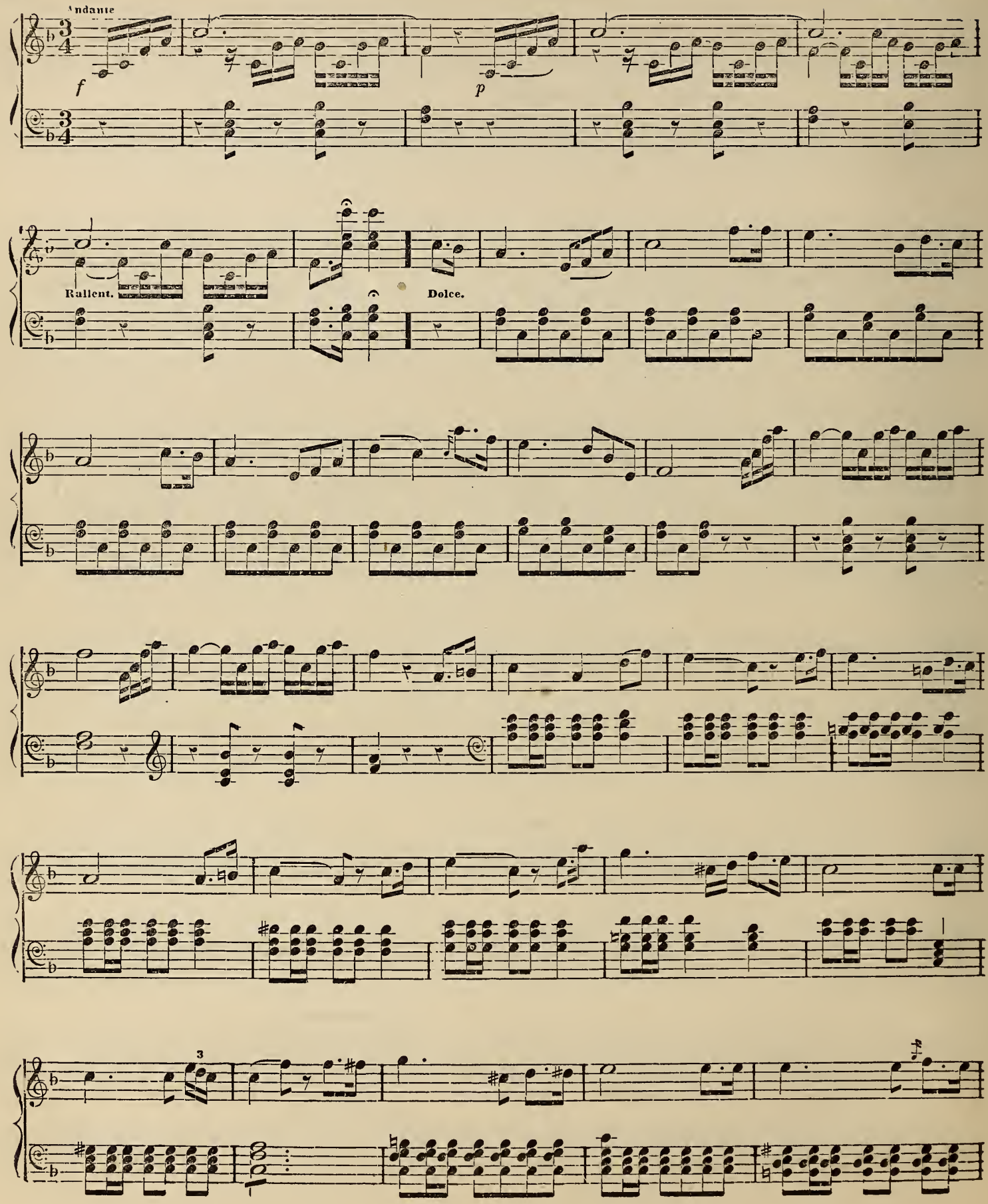
No. 12. ROMANZA FROM ZAMPA.

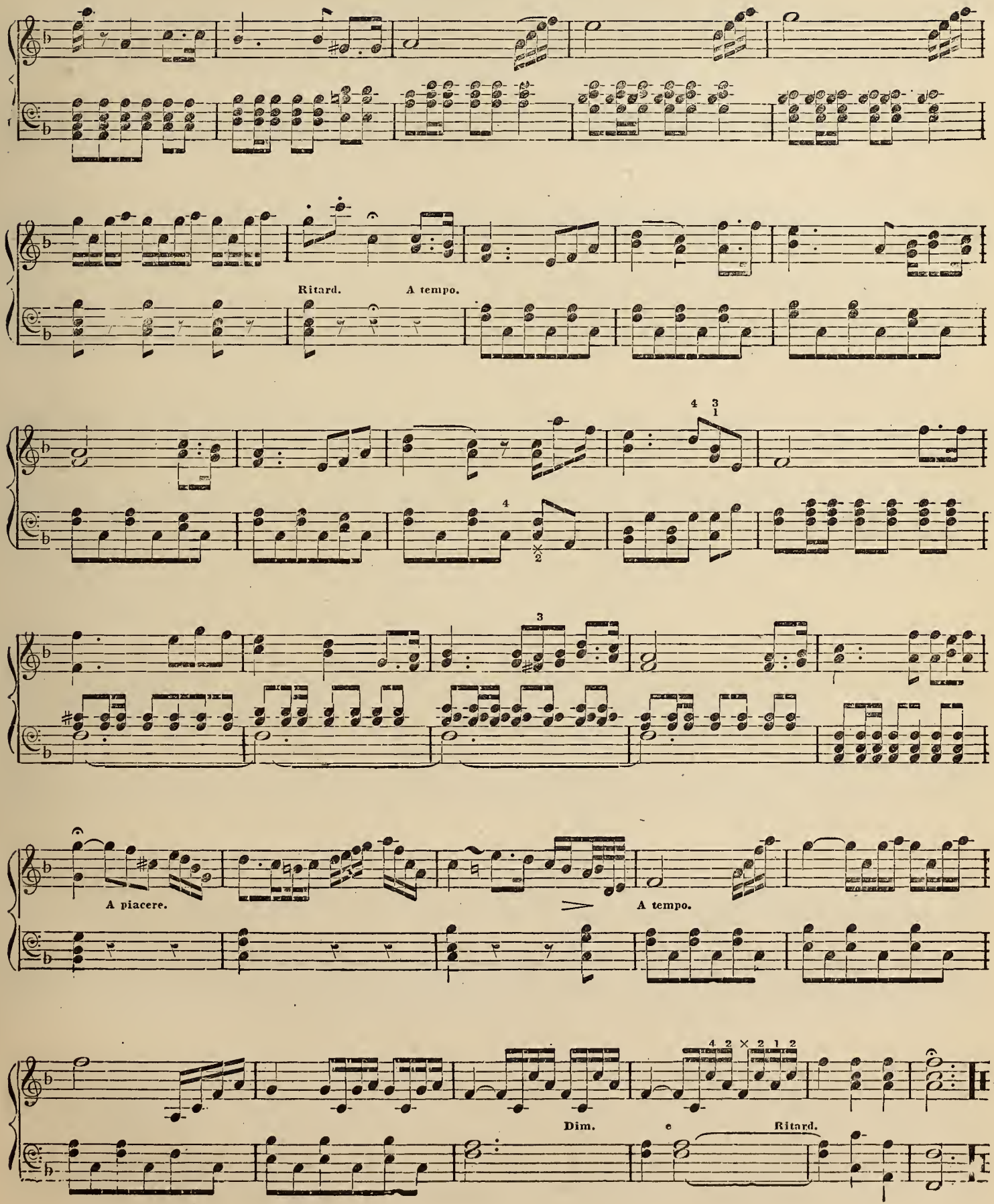



Fine.
Ritard.
A tempo.
D.C. al Fine.

No. 14. FAVORITE MELODY. ALPENHORN.

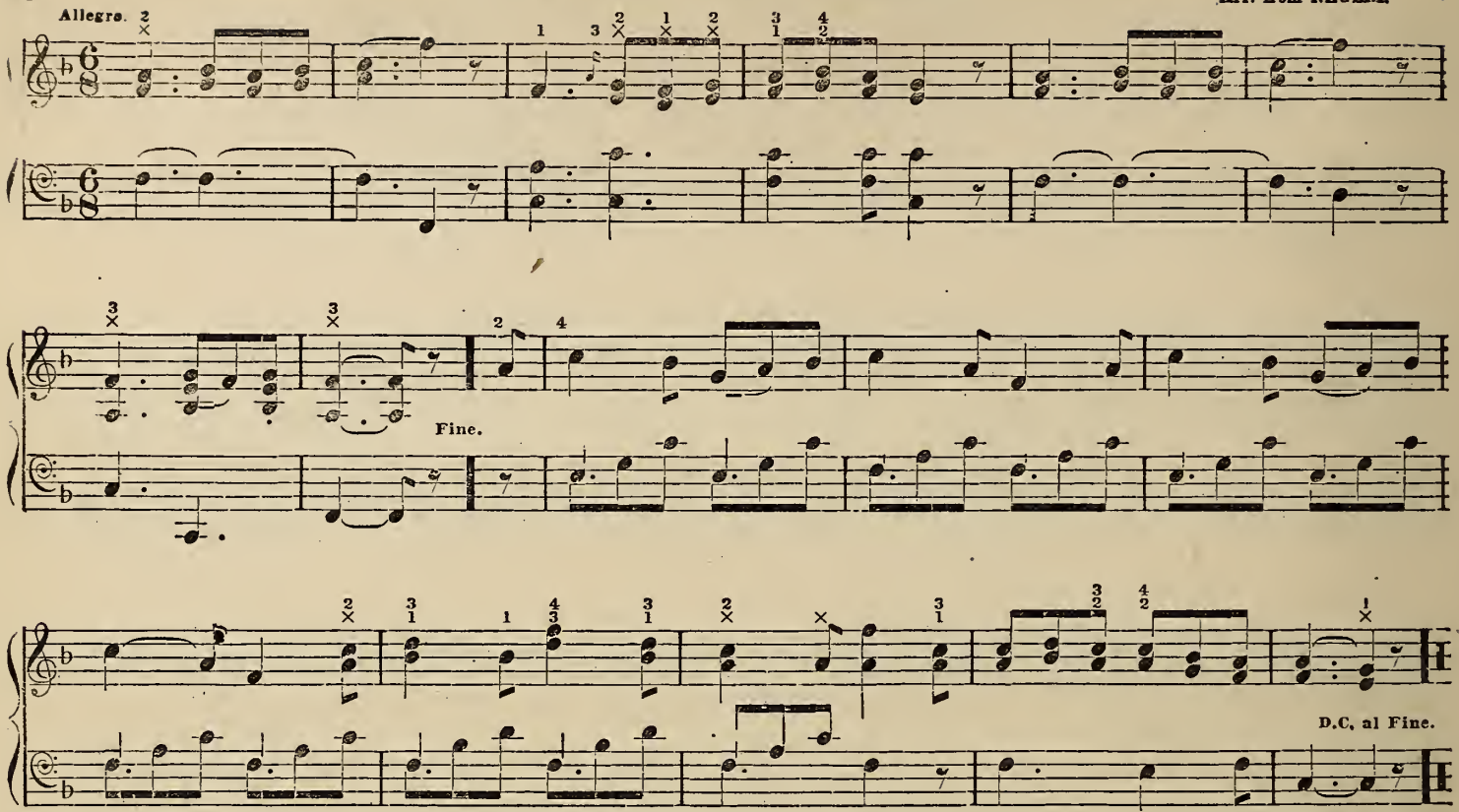
Arr. from PROCH.



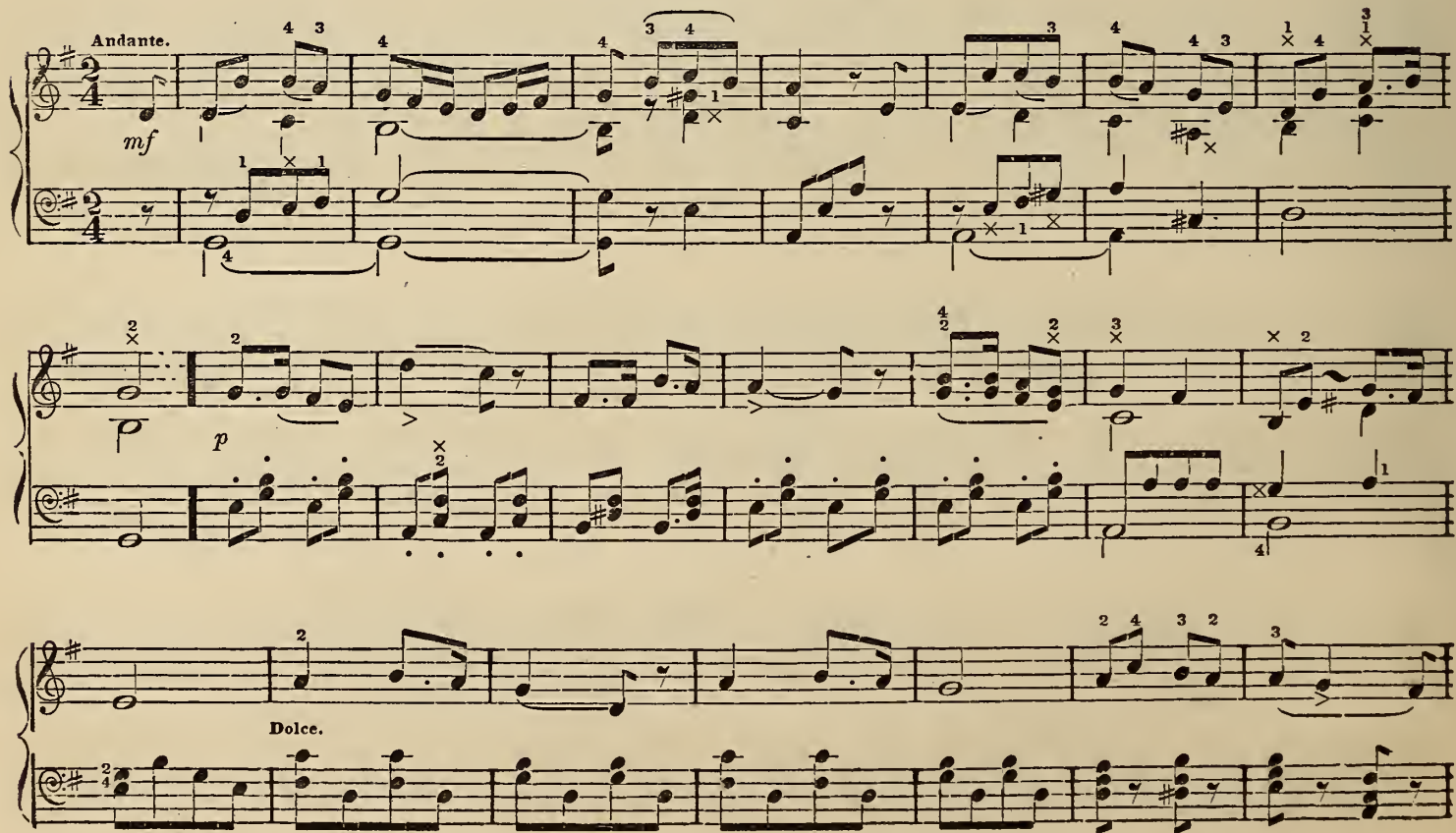

Ritard.
A tempo.
A piacere.
A tempo.
Dim.
Ritard.

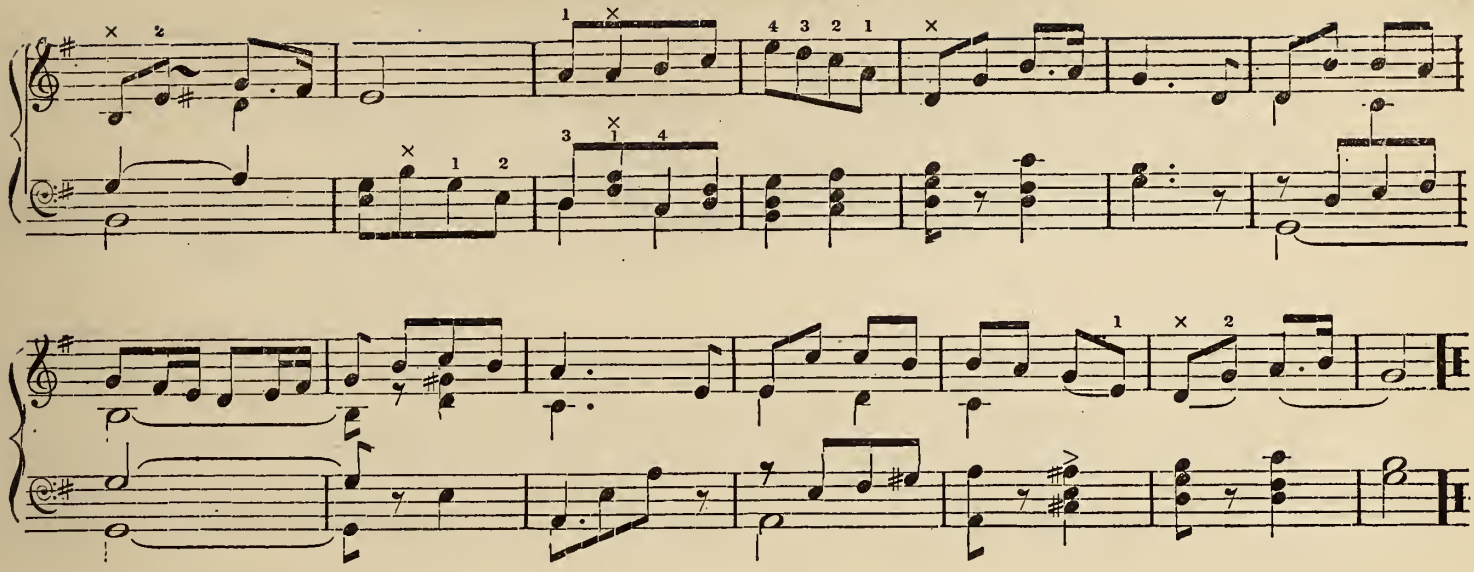
No. 15. LIFE LET US CHERISH.

Arr. from NAGEL.

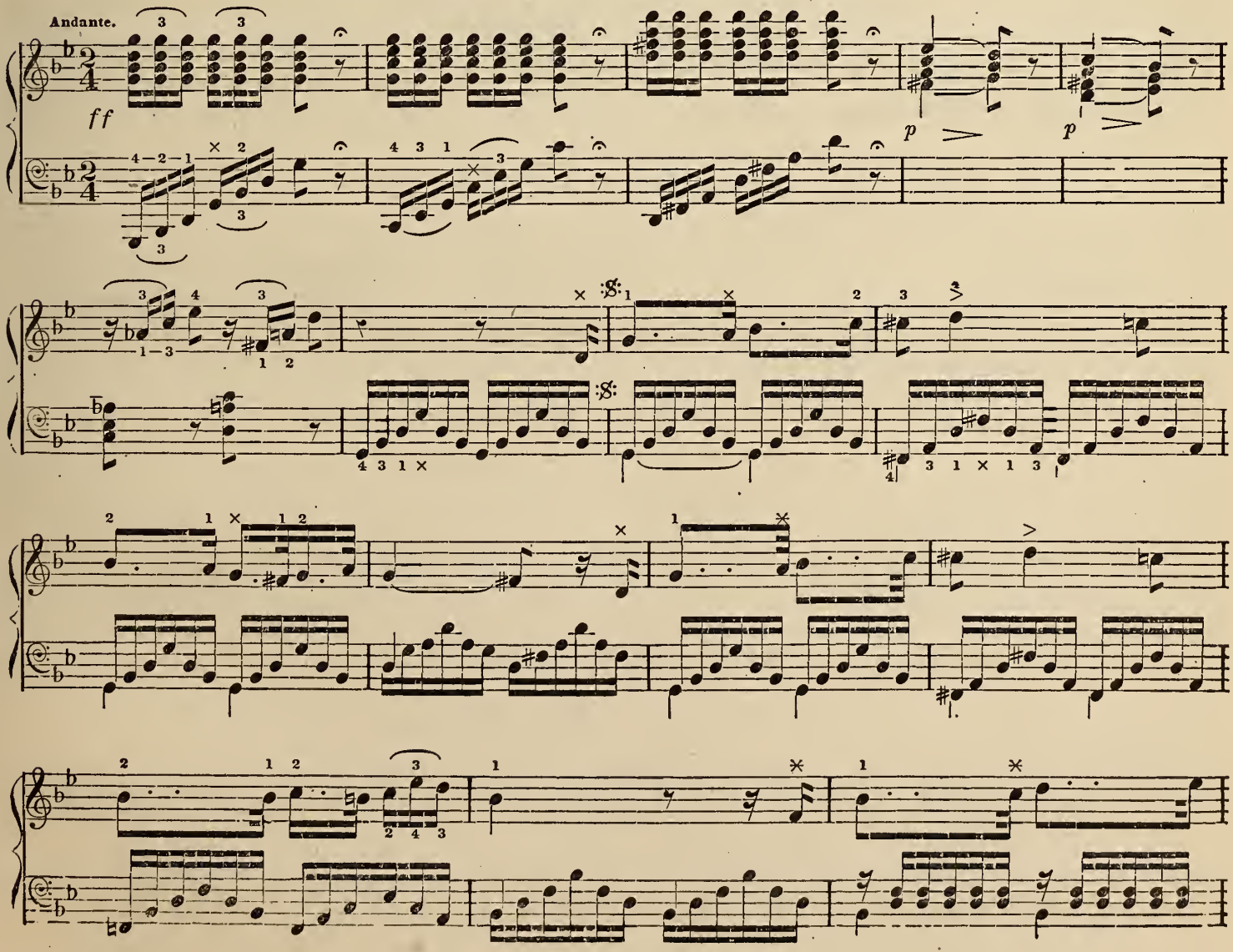


No. 16. RUSSIAN AIR.

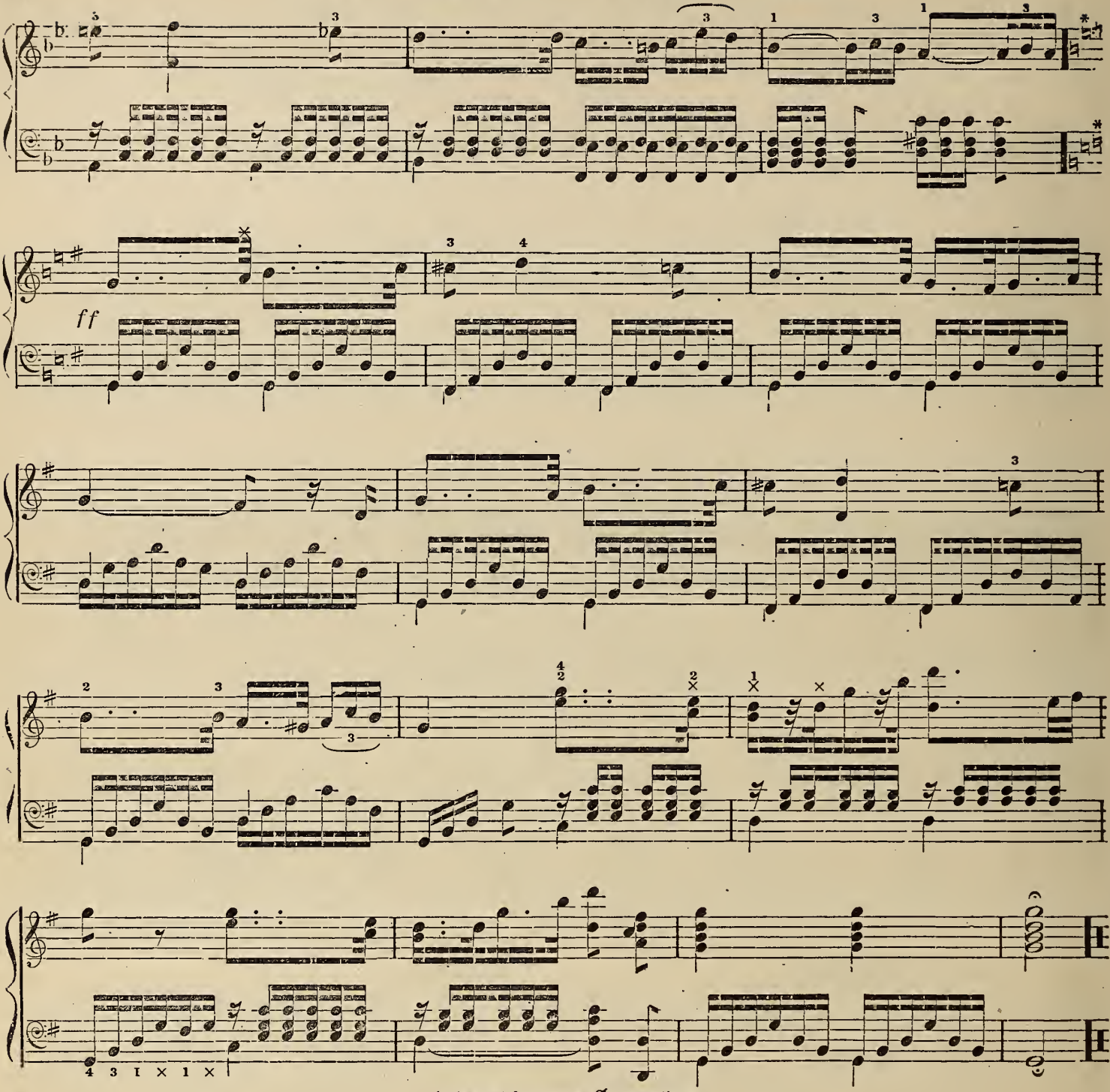




No. 17. PRAYER FROM MOSE IN EGITTO.

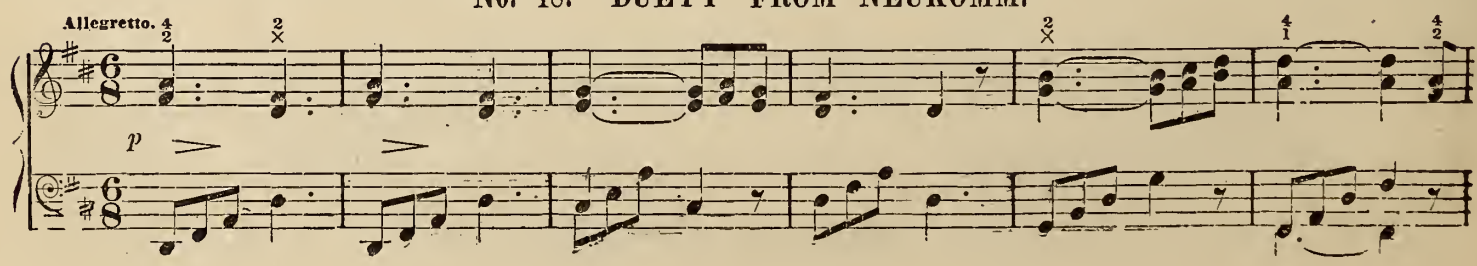


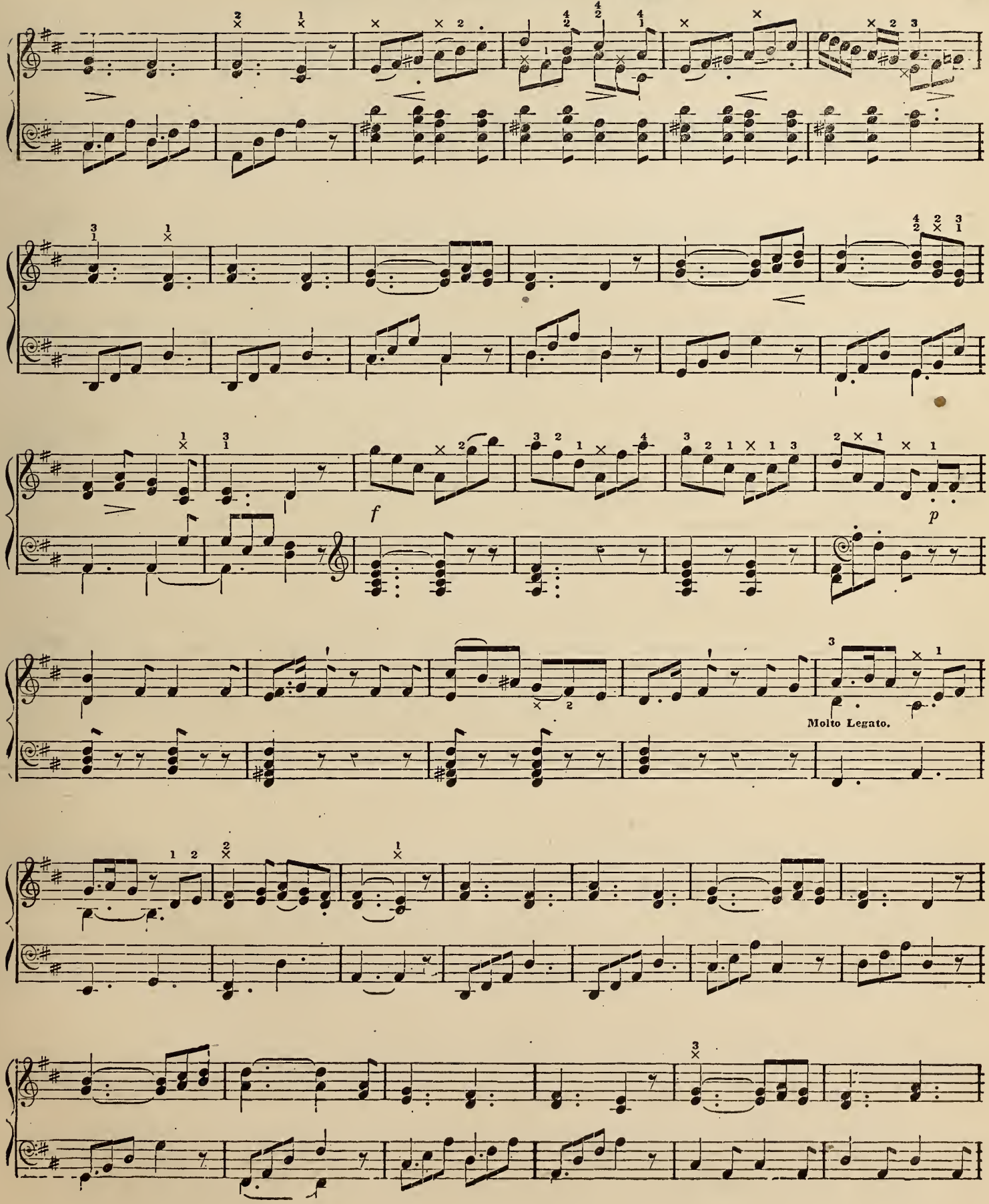
PRAYER FROM MOSE IN EGITTO. Concluded.



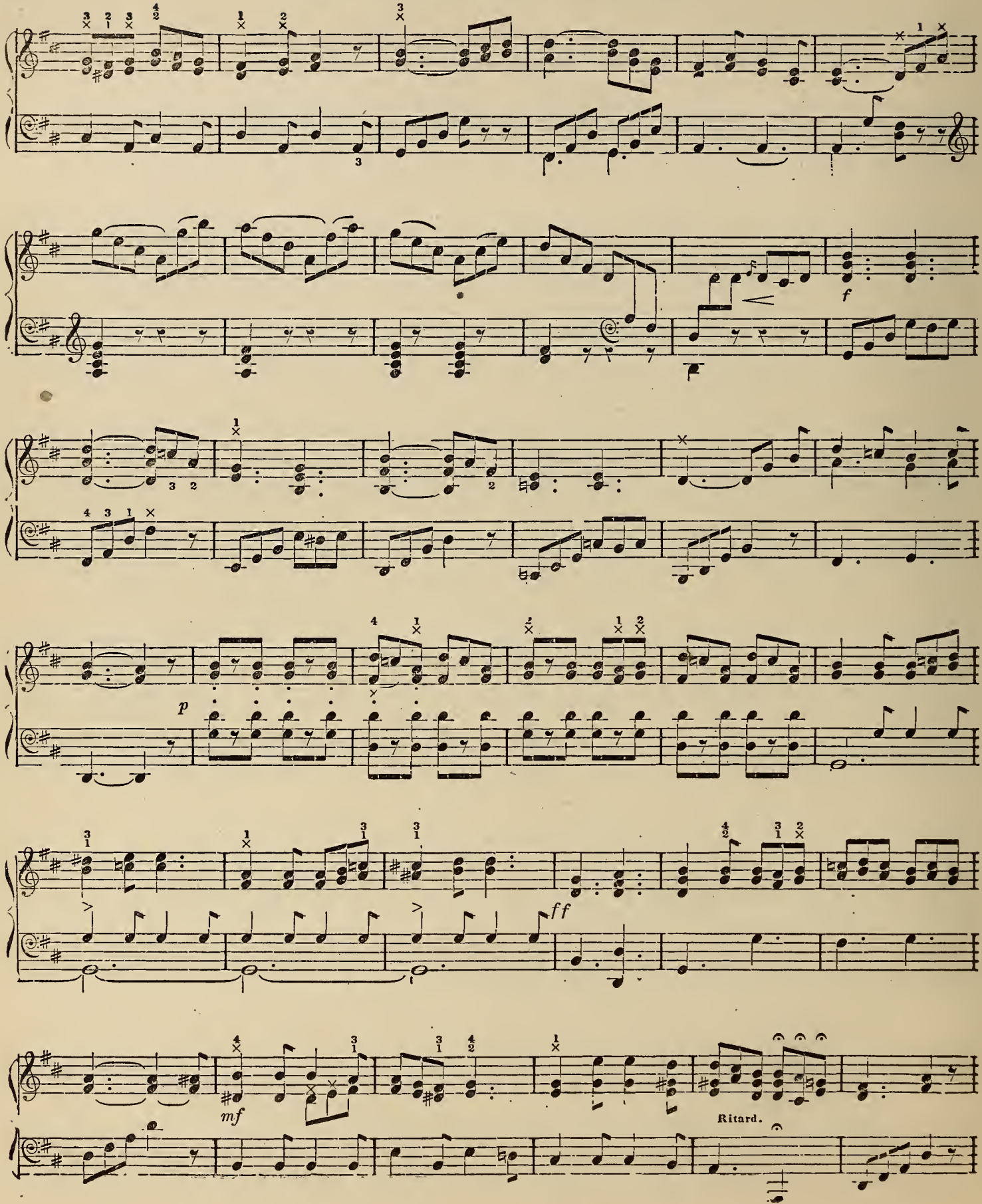
* Repeat from mark 𝄋 or continue.

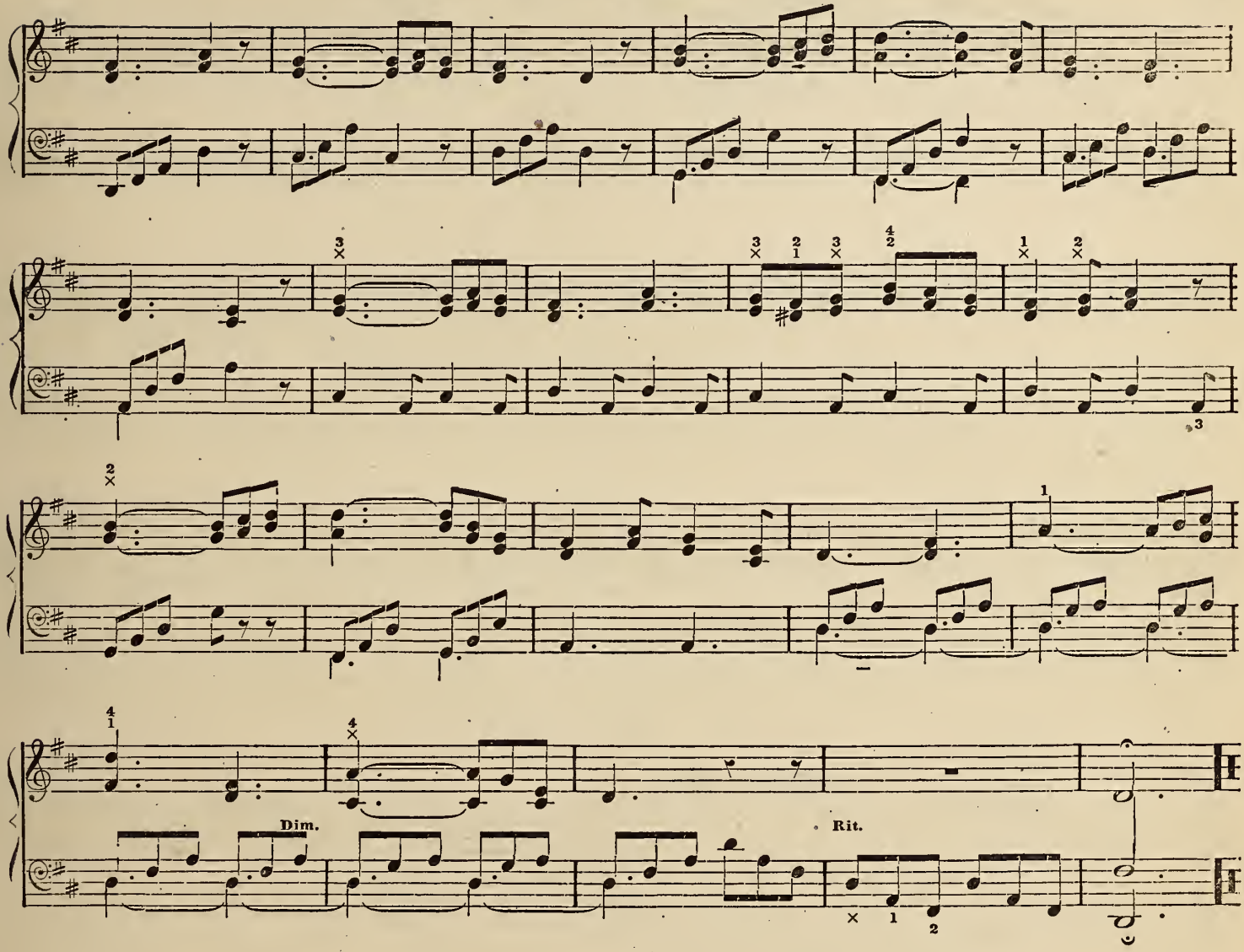
No. 18. DUETT FROM NEUKOMM.



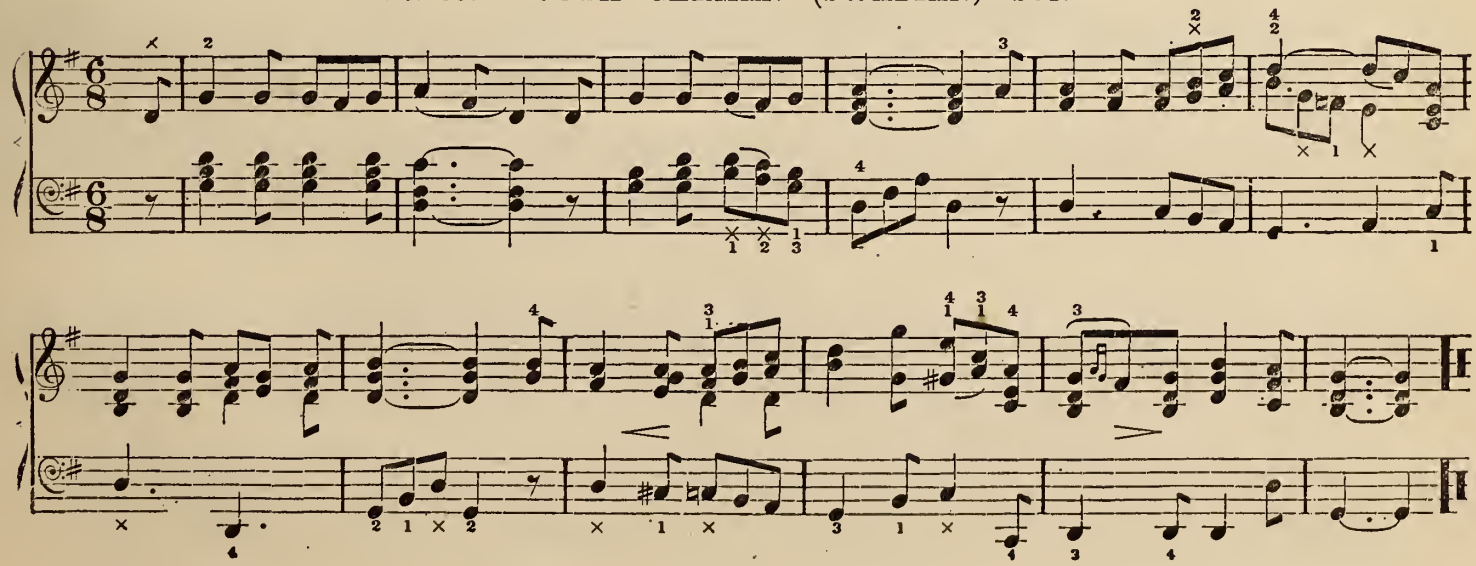

f
p
Molto Legato.

DUETT FROM NEUKOMM. Continued.

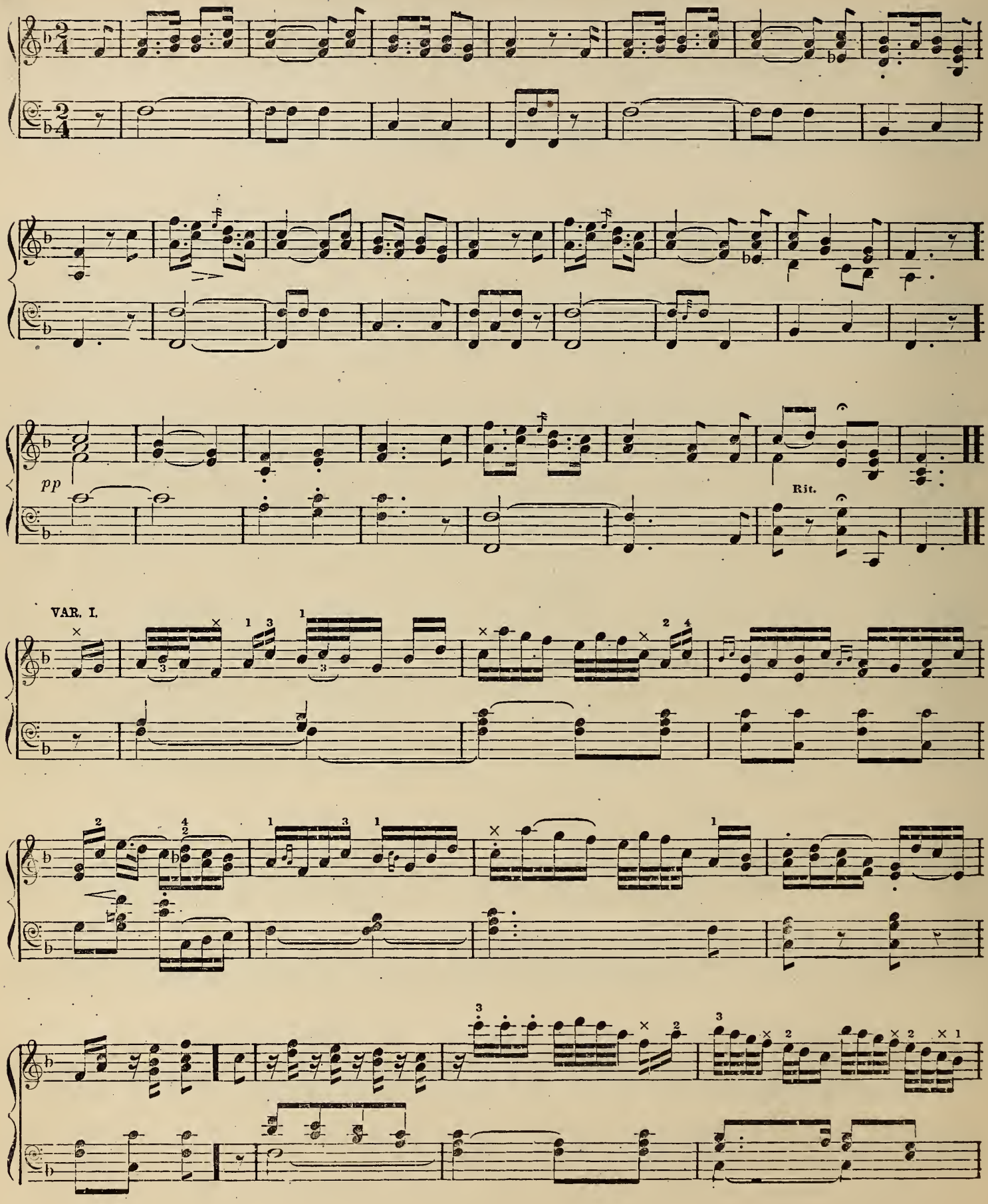


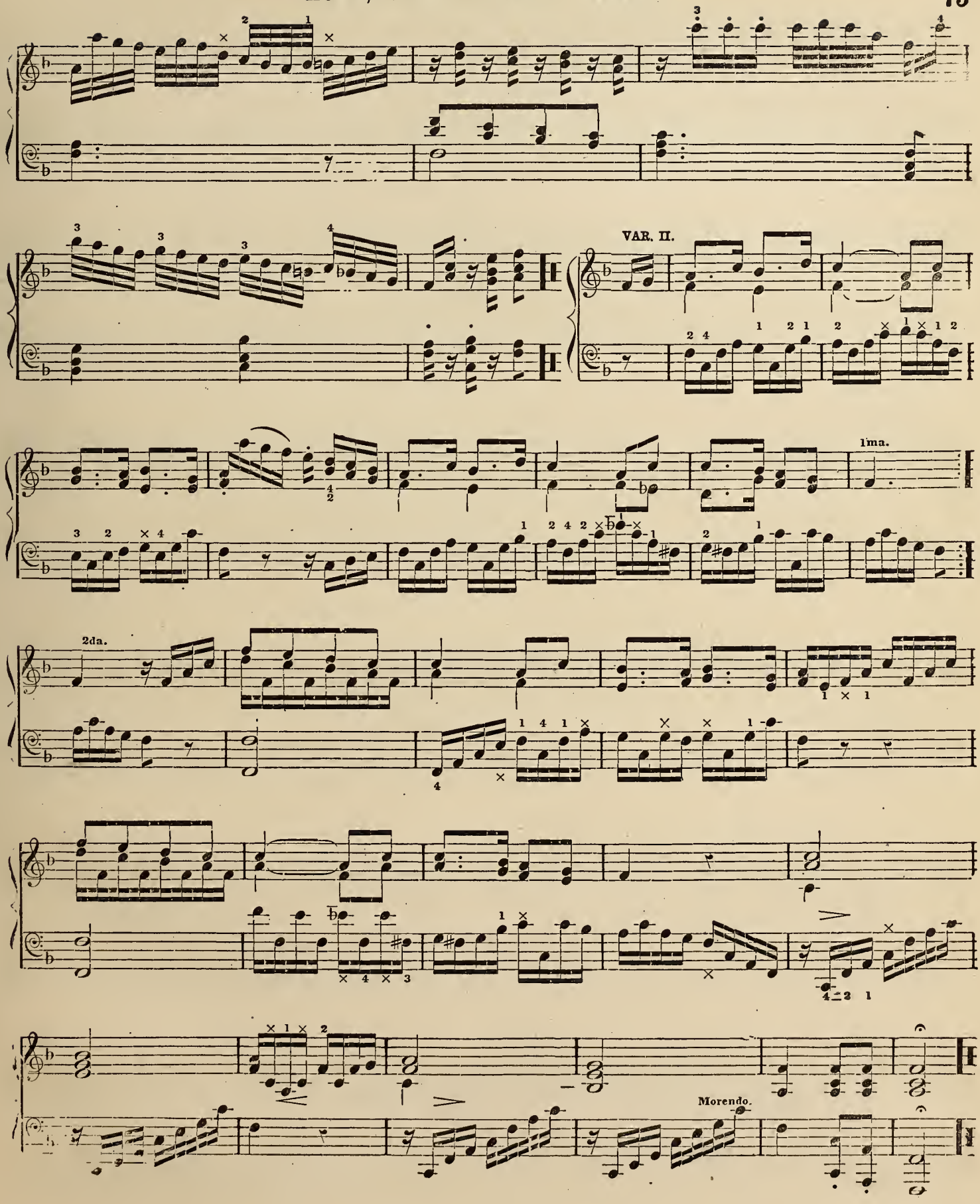


No. 19. SOUTH GERMAN (SWABIAN) SONG.



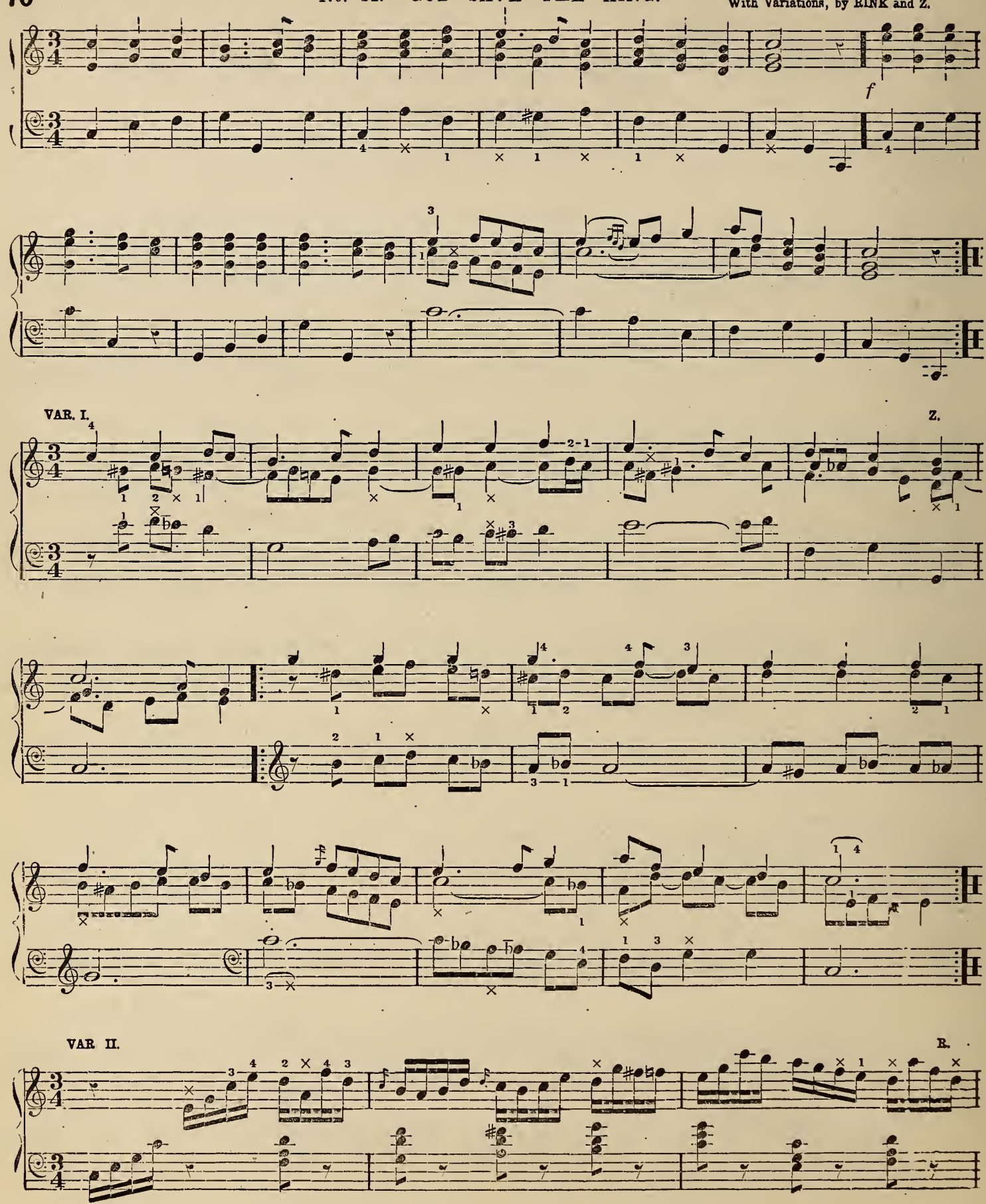
No. 20. HOME, SWEET HOME. With Variations.

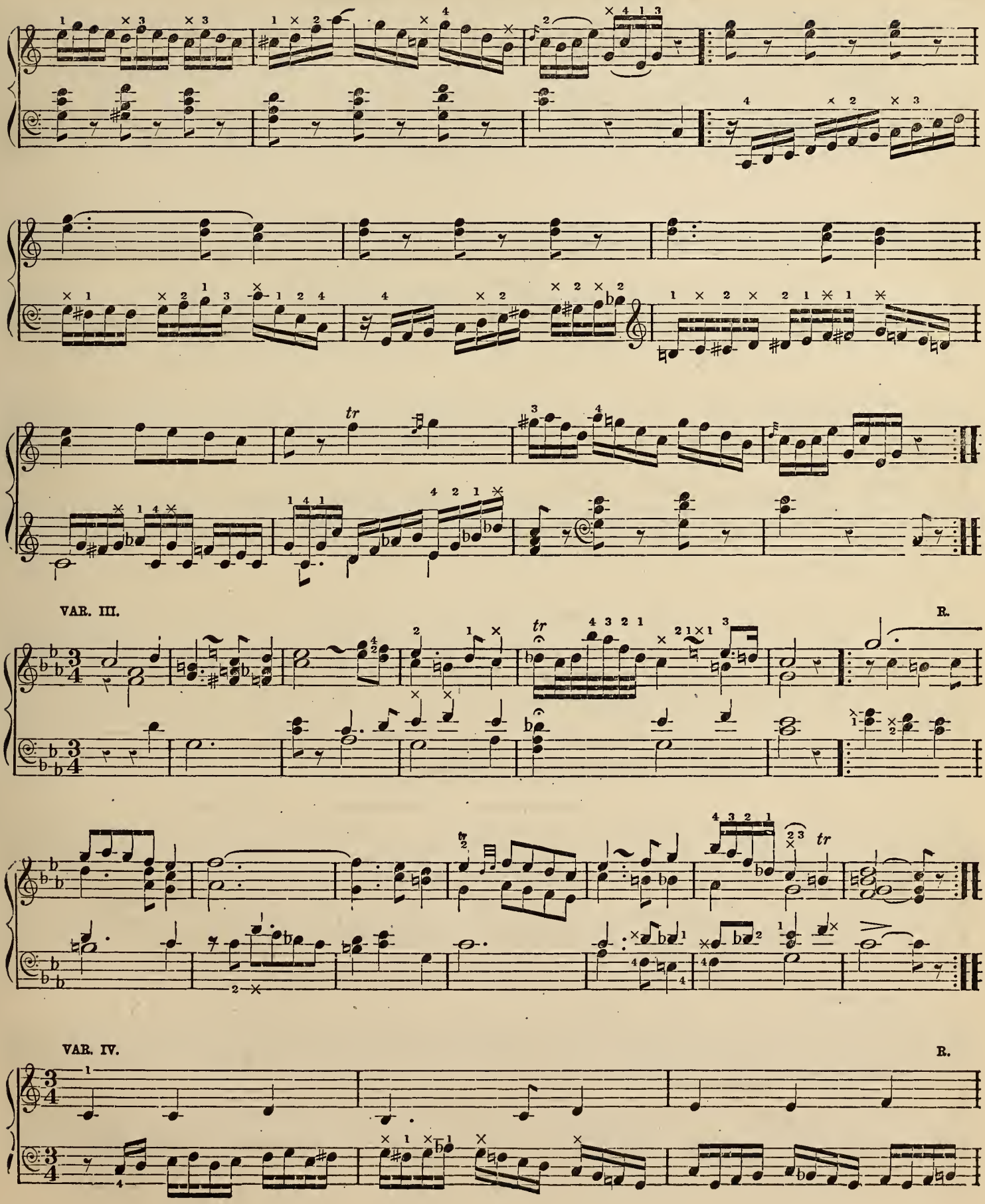


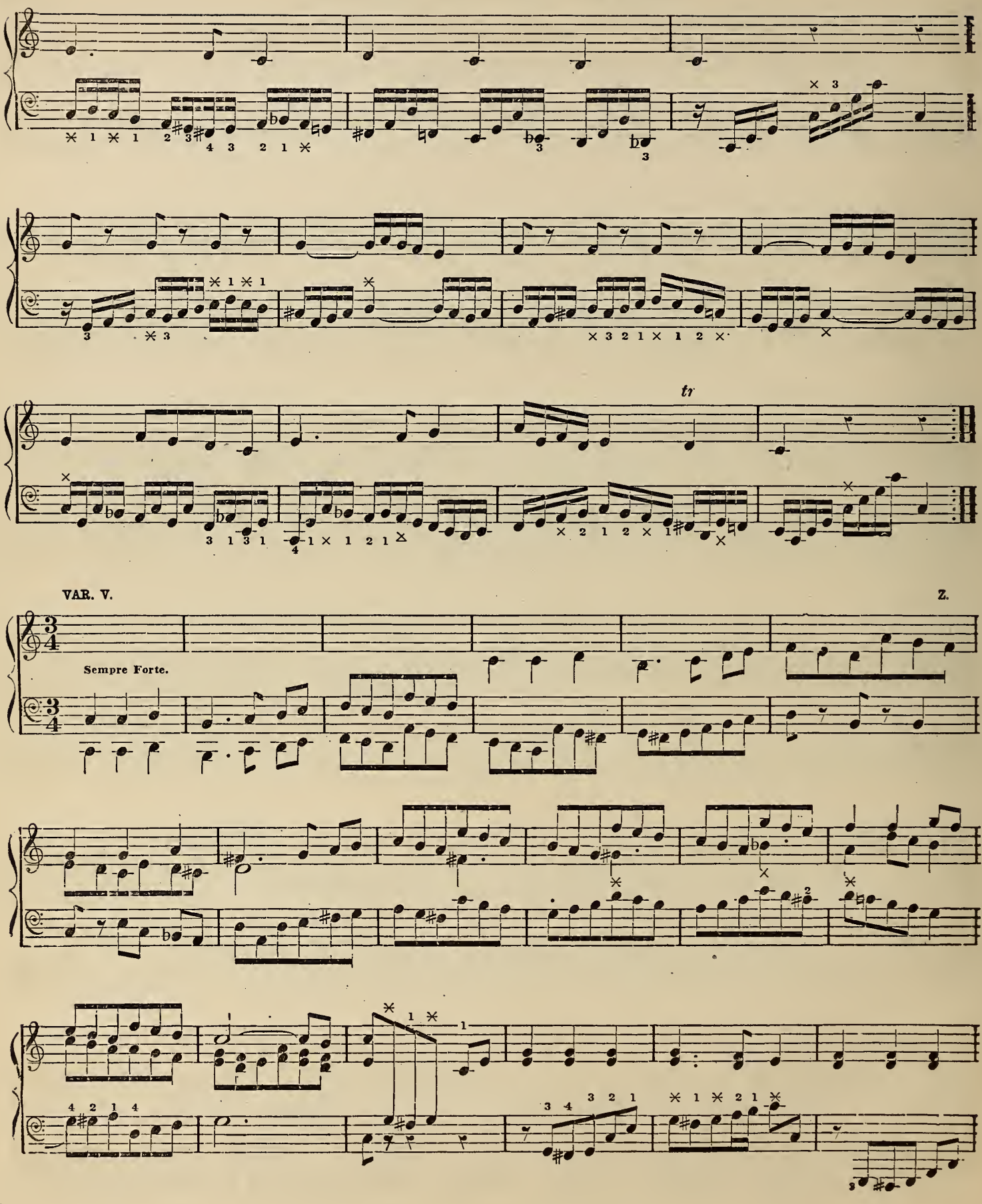

VAR. II.
1ma.
2da.
Morendo.

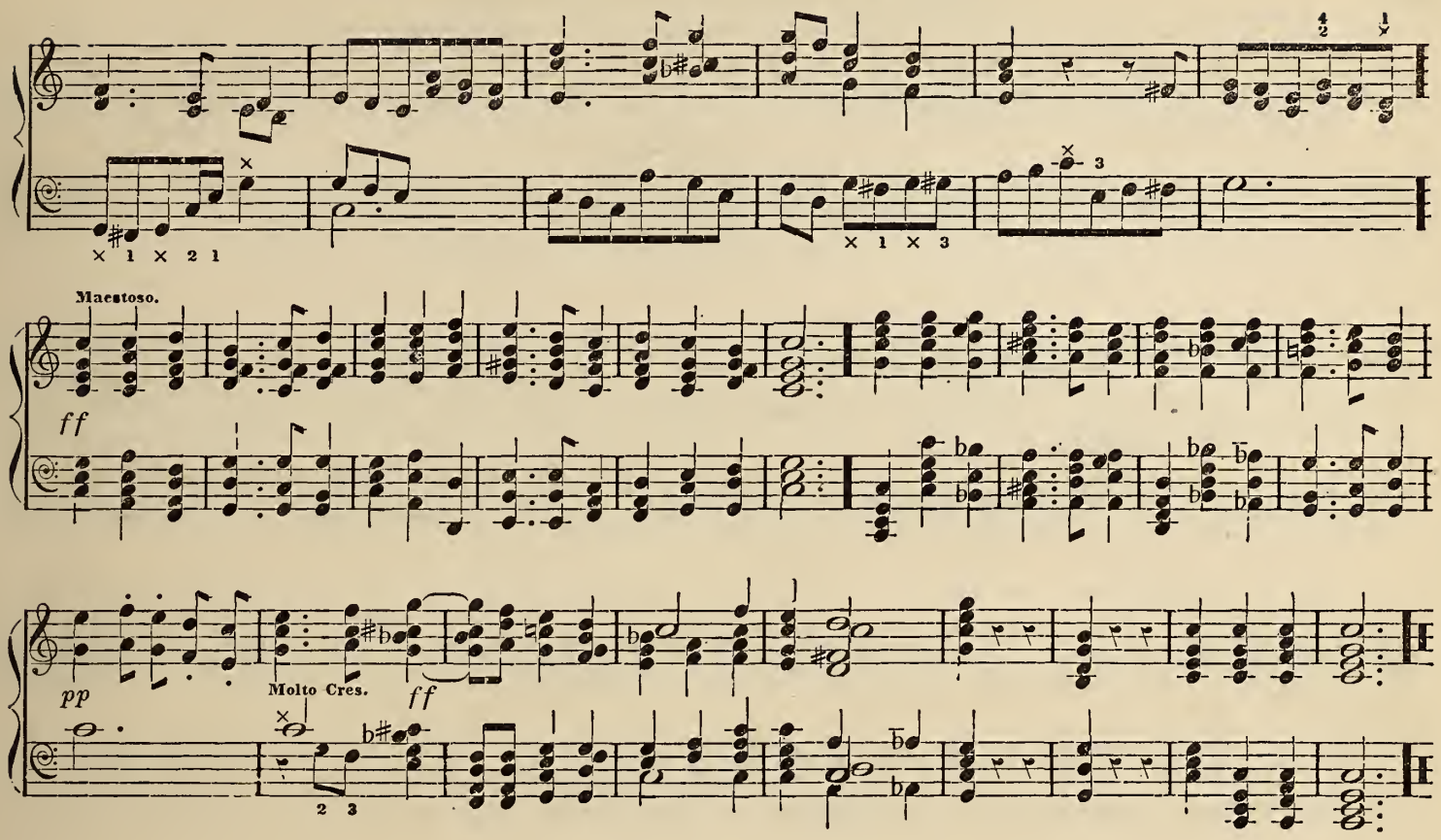
No. 21. GOD SAVE THE KING.

With Variations, by RINK and Z.

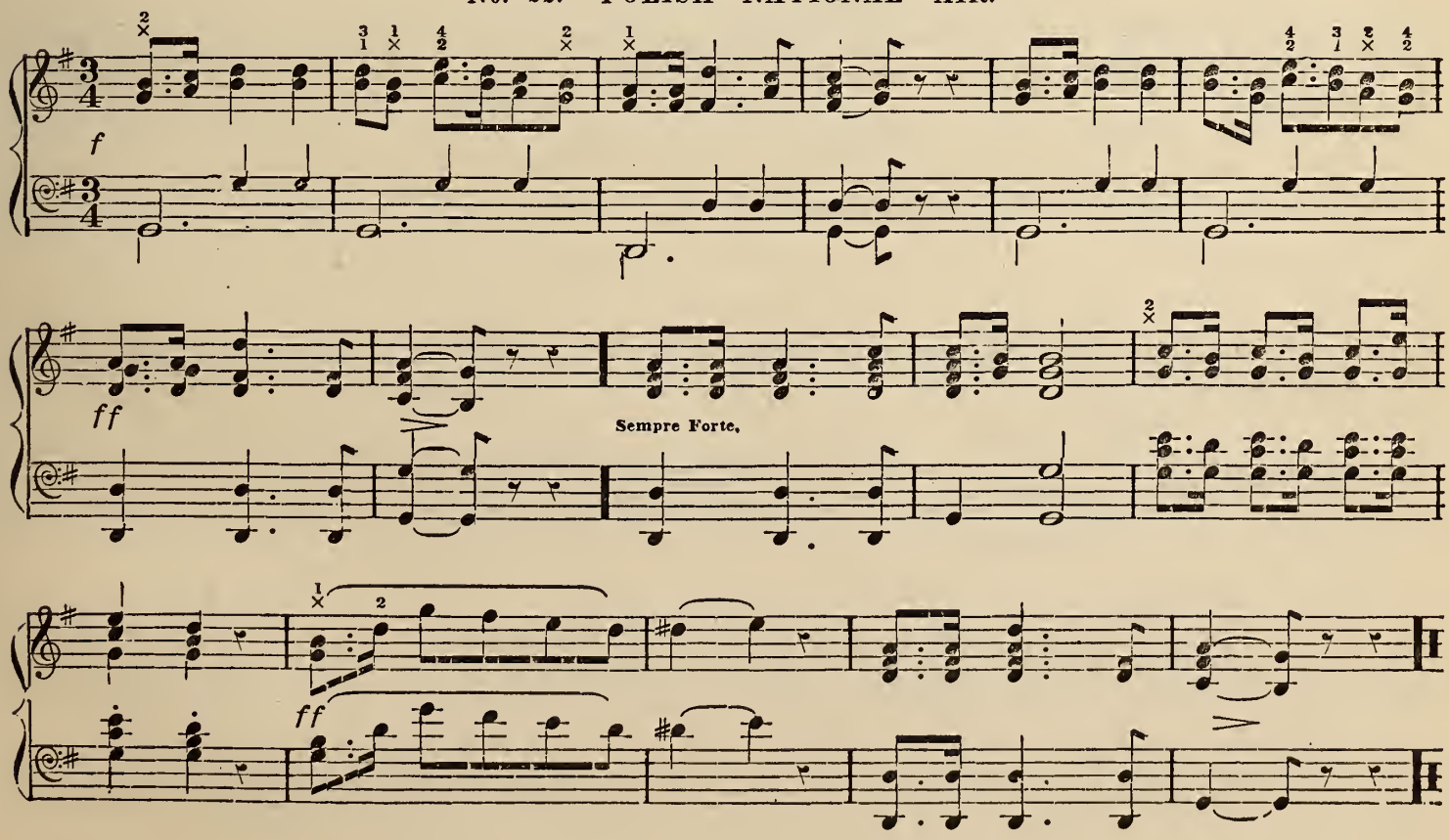



VAR. III.
R.
VAR. IV.
R.

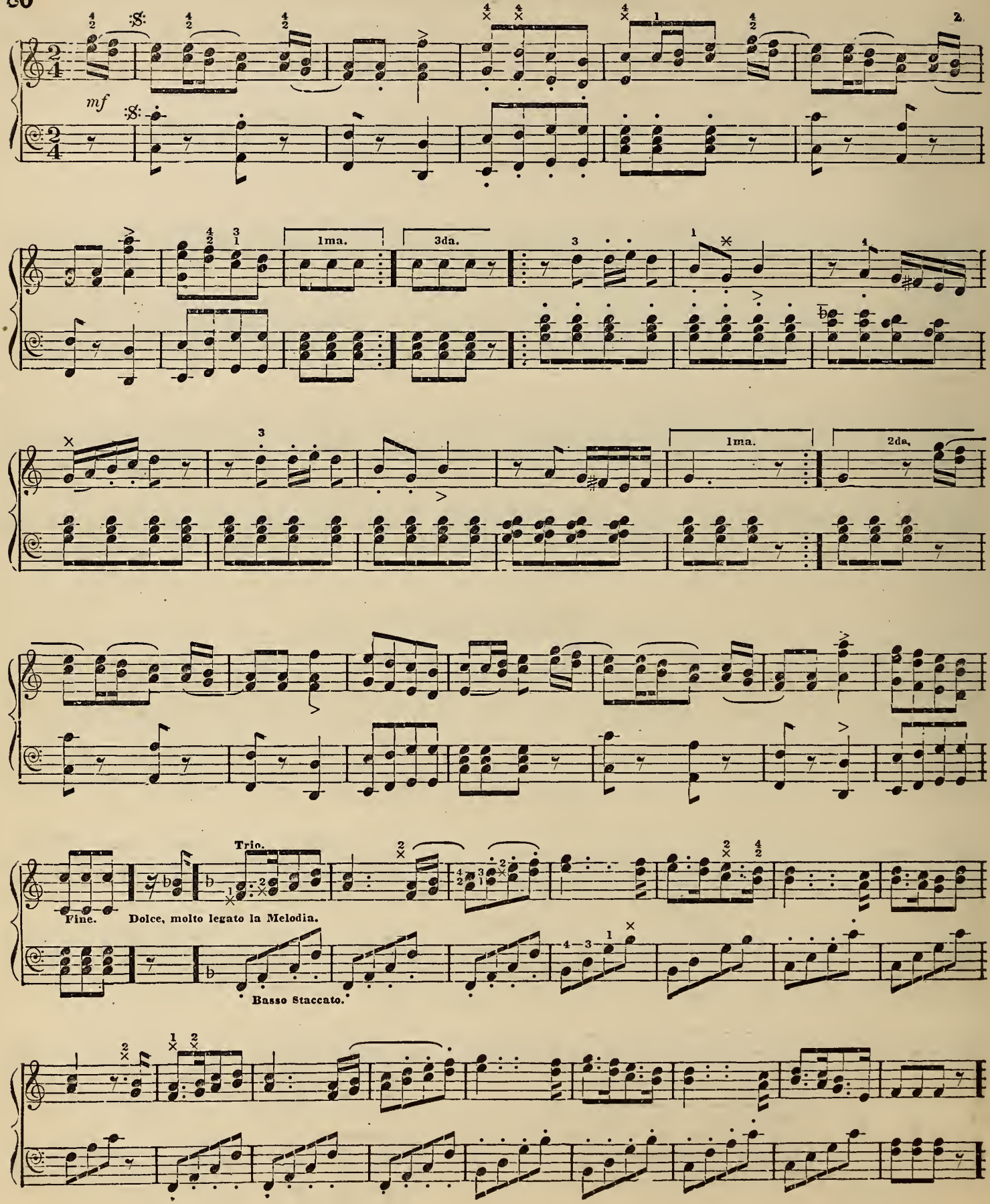

tr
VAR. V.
Z.
Sempre Forte.

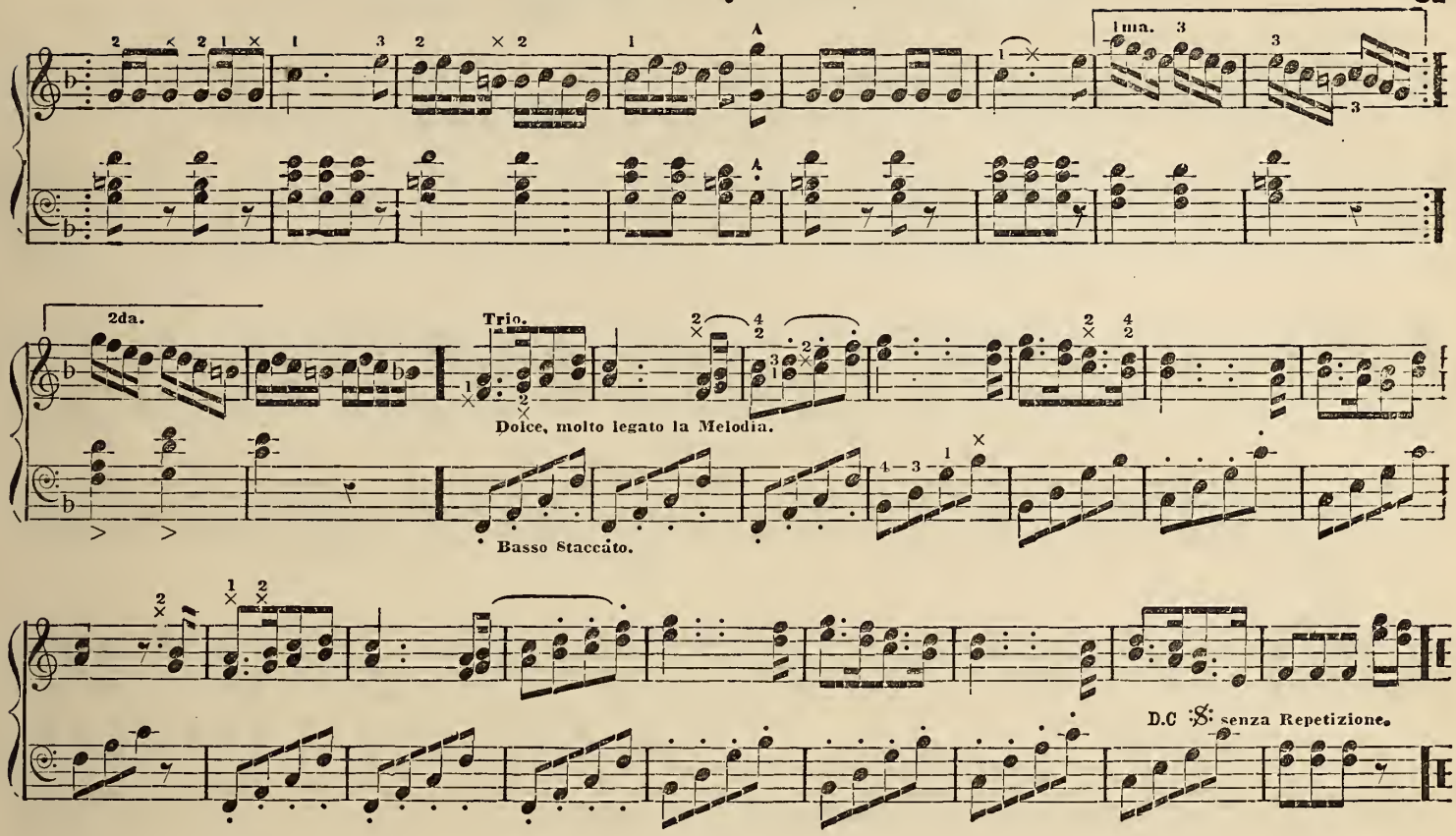


No. 22. POLISH NATIONAL AIR.



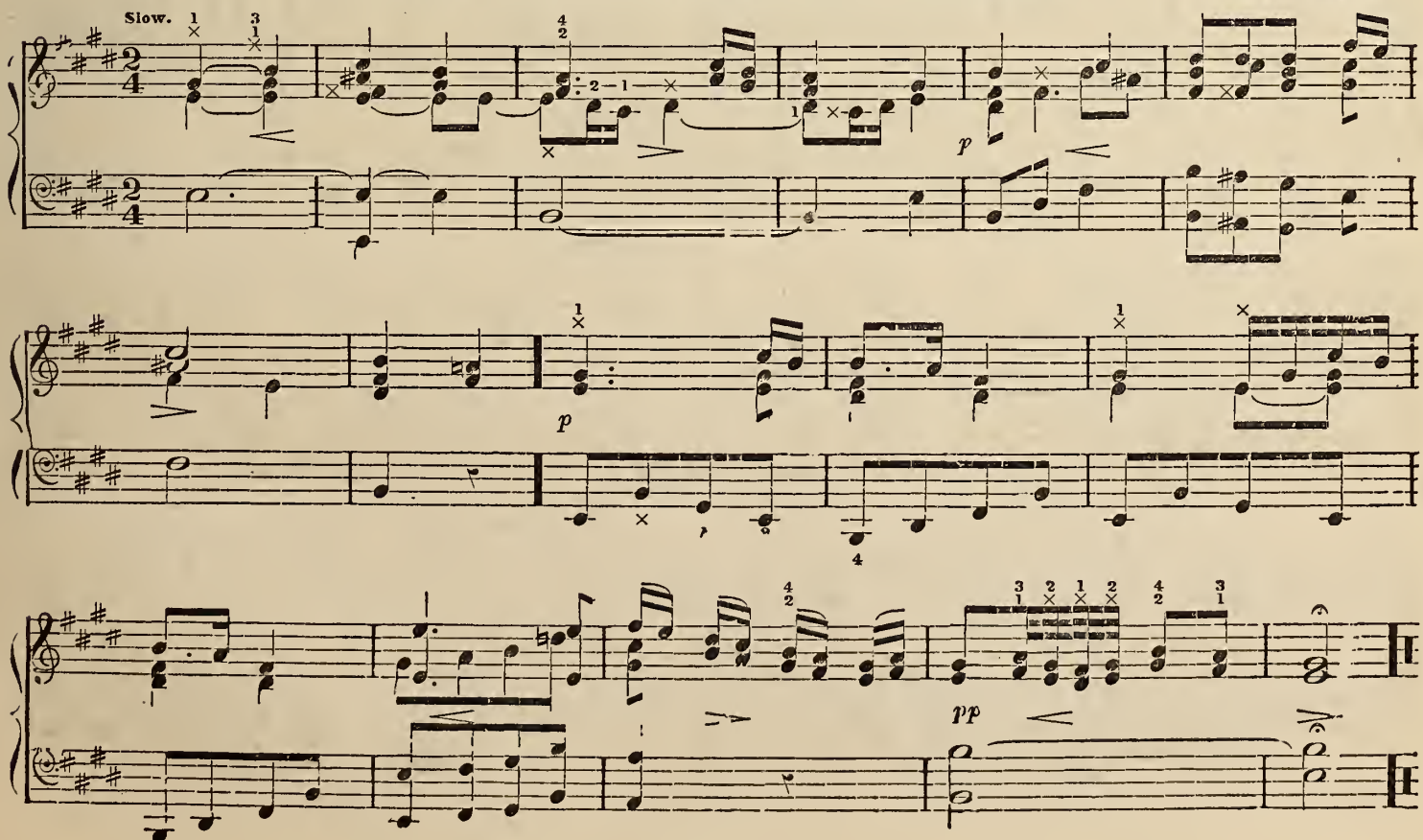
No. 23. MAMELUKE QUICKSTEP.





No. 24. PRAYER FROM DER FRIESCHUTZ.

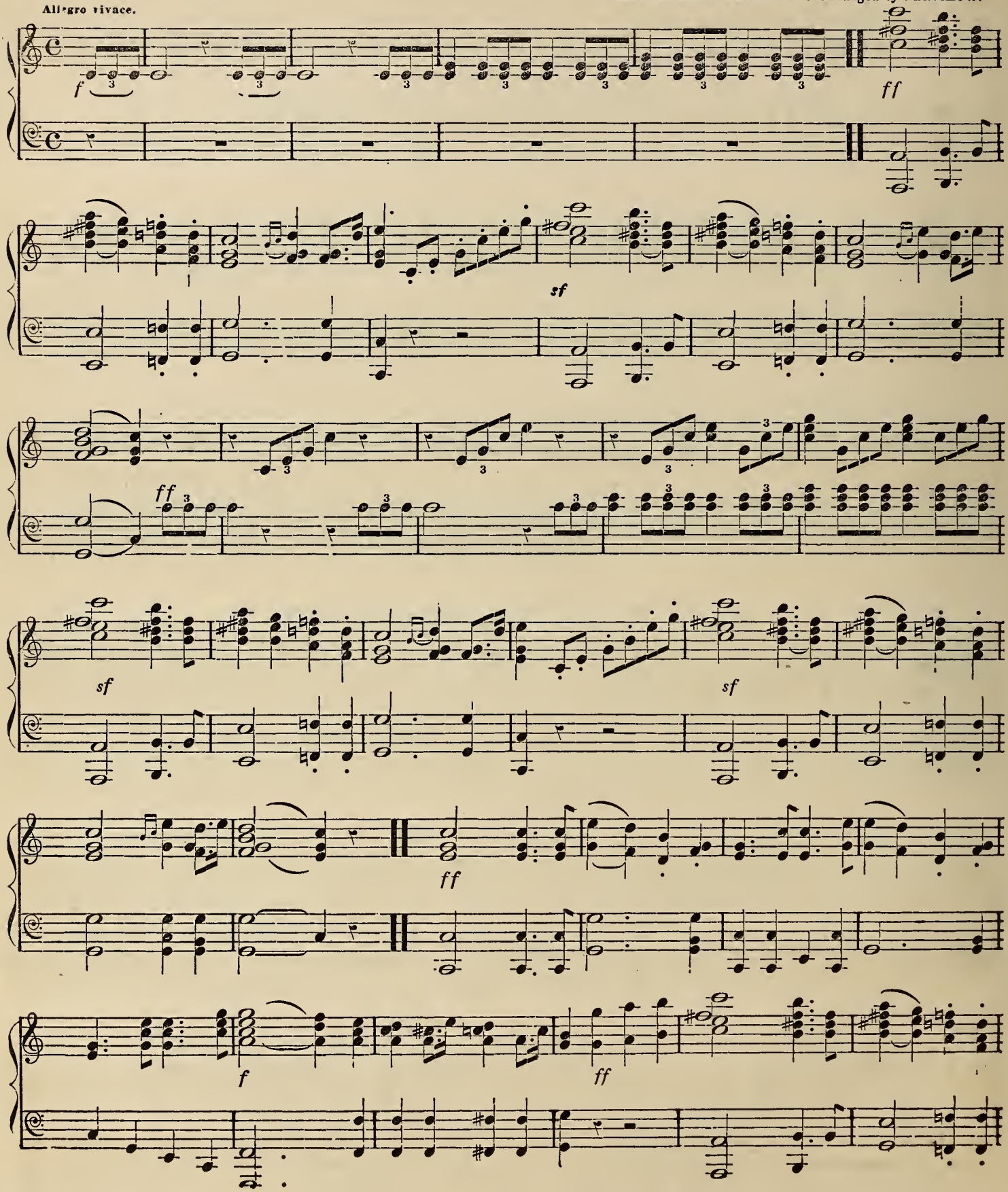
C. M. v. WEBER.

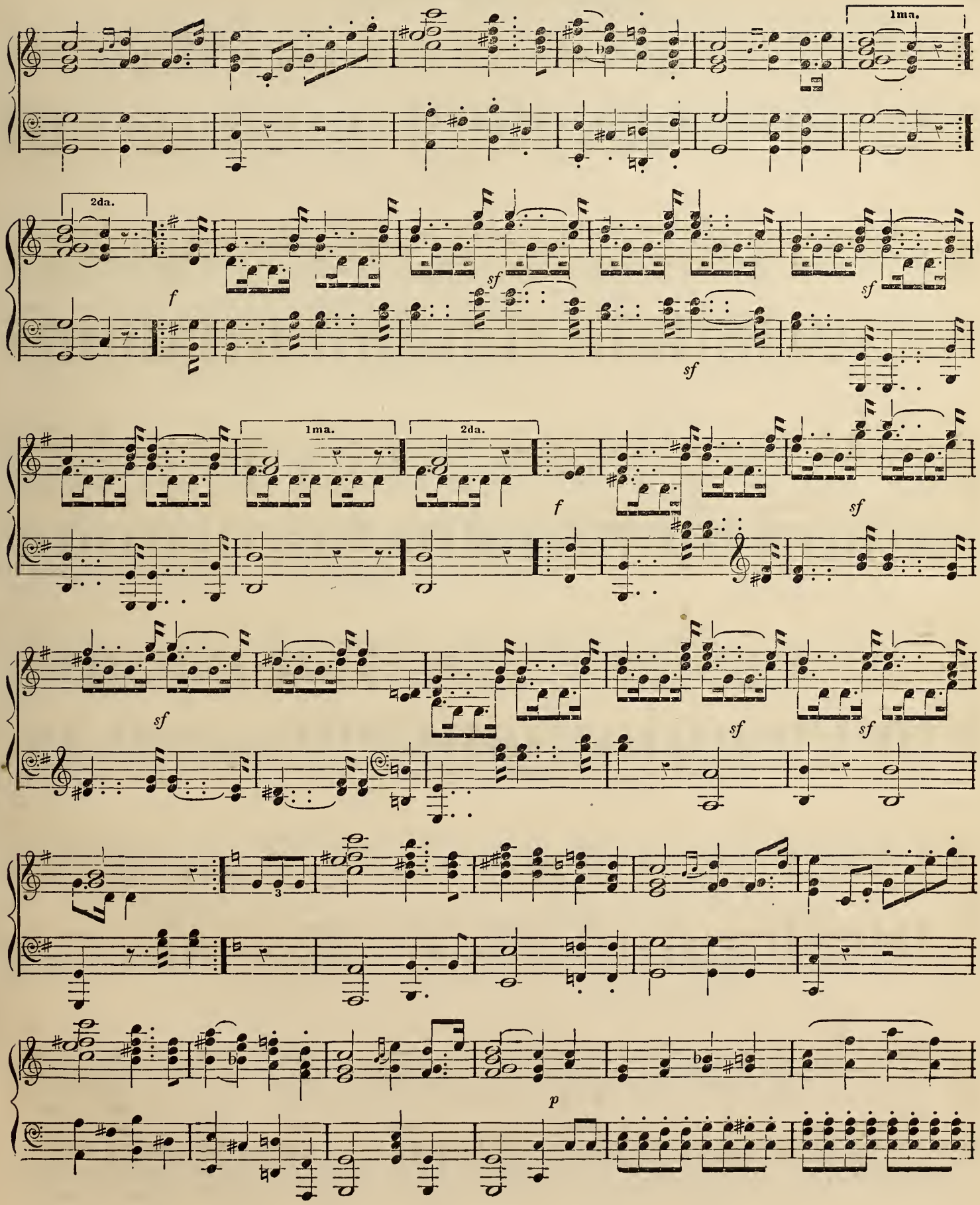


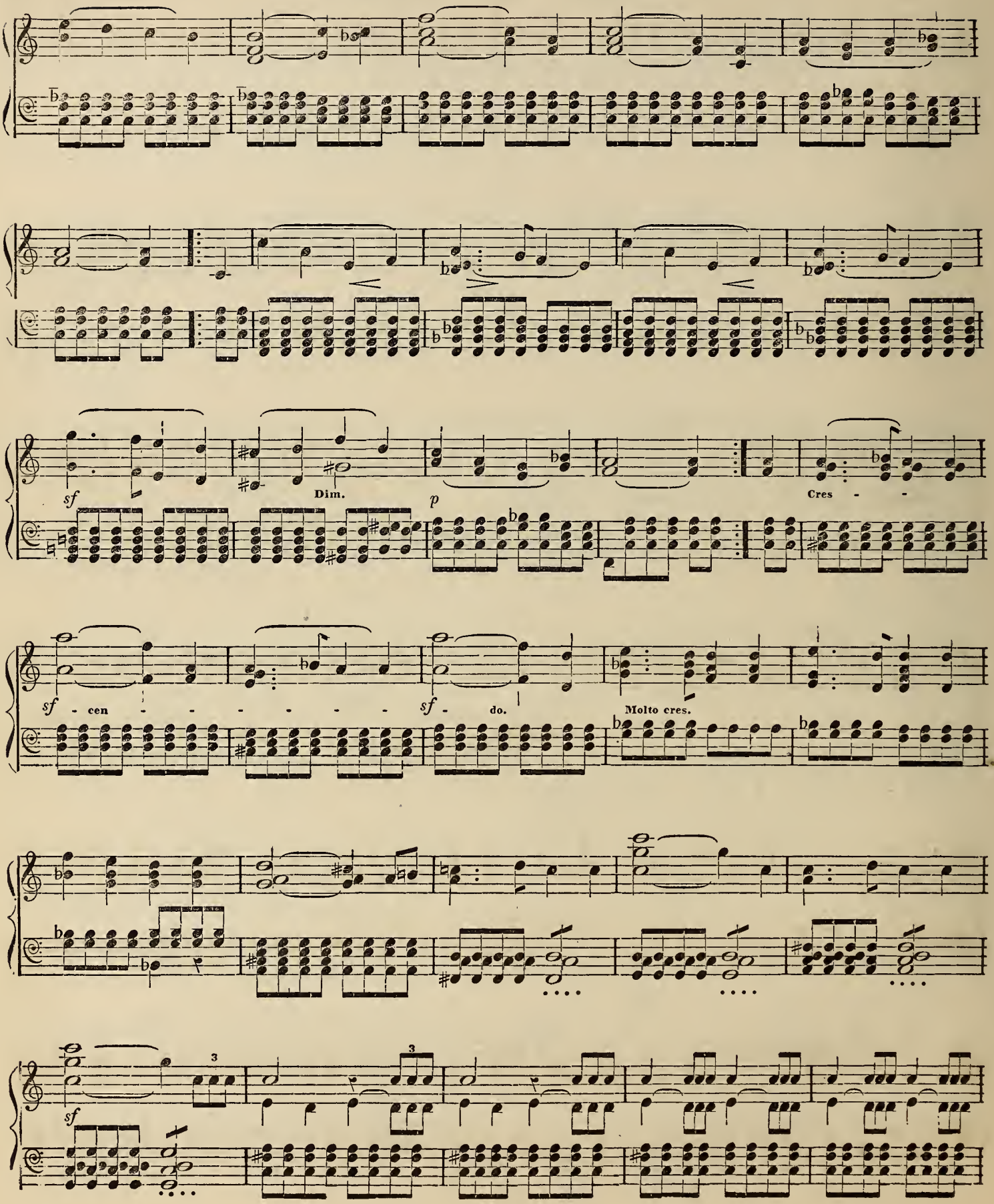
No. 25. WEDDING MARCH. From "Midsummer Night's Dream"

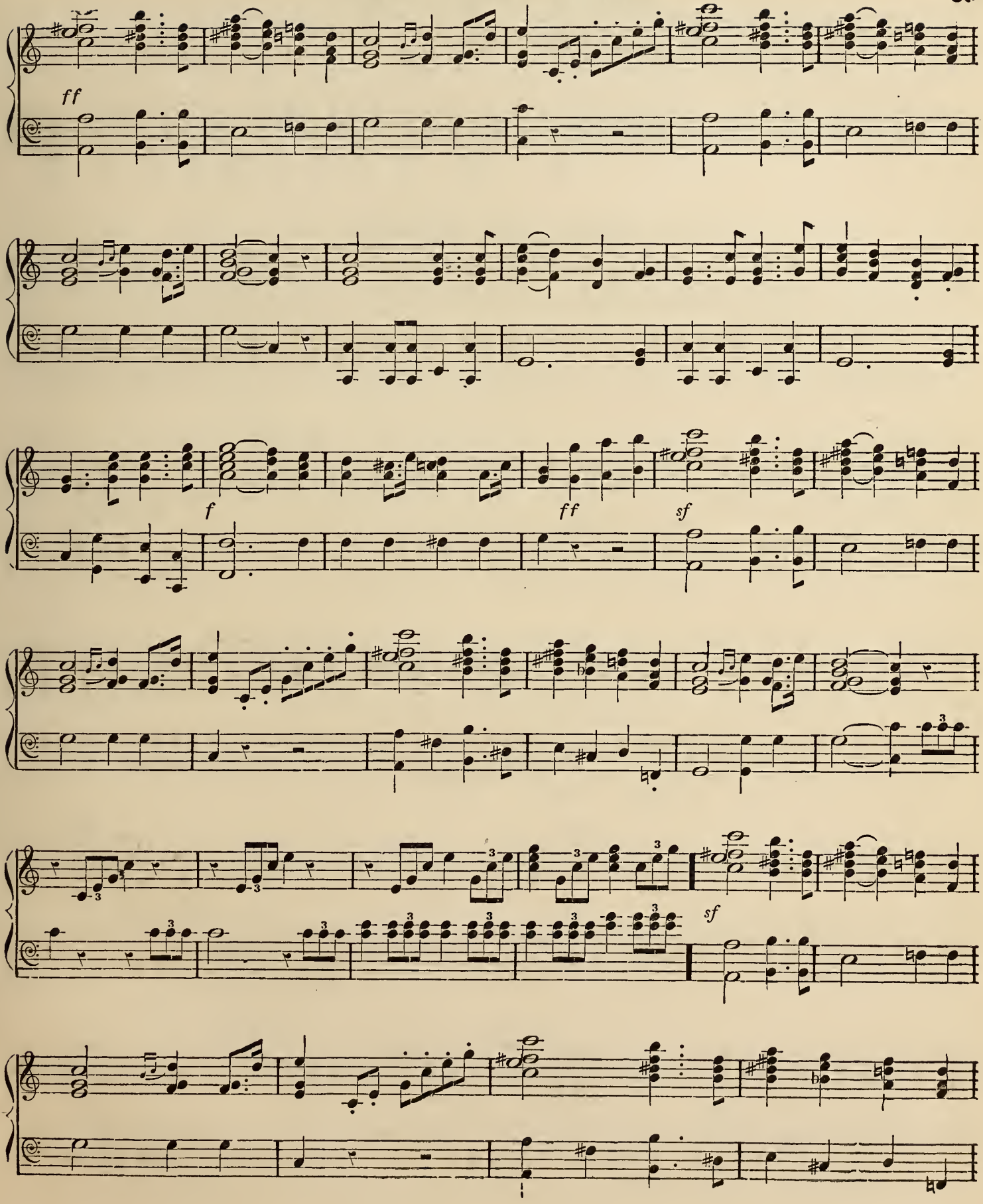
MENDELSSOHN BARTHOLDY. Arranged by LENSCHOW.

Allegro vivace.

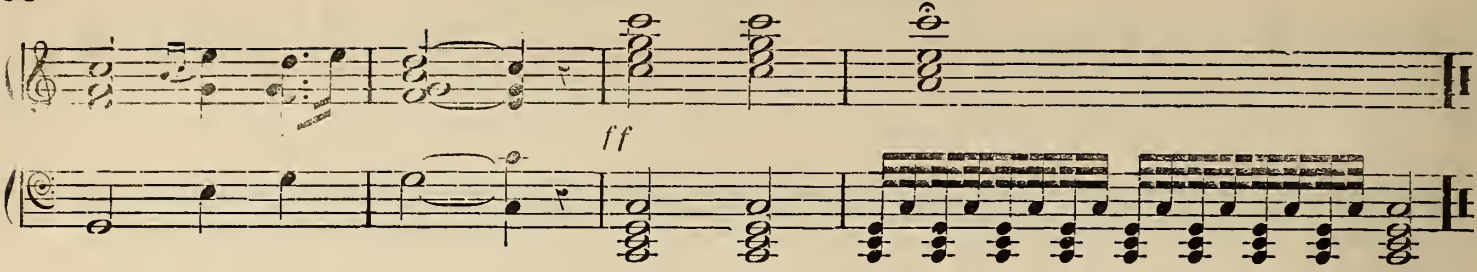



1ma.
2da.
f
sf
sf
sf
1ma.
2da.
f
sf
sf
sf
sf
sf
3
p

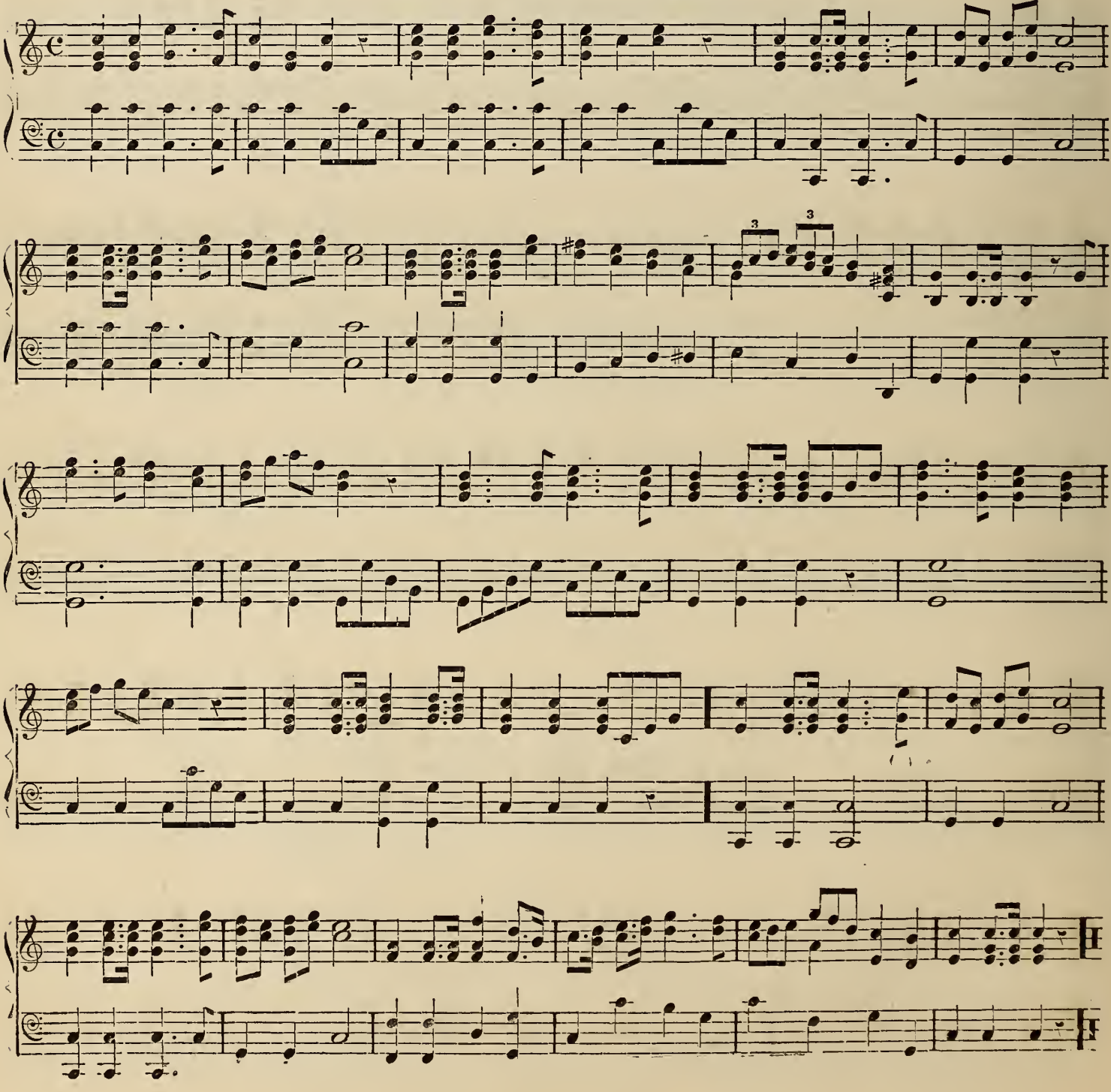

sf
Dim.
p
Cres - -
sf - cen - - - - - - -
sf - do.
Molto cres.
sf

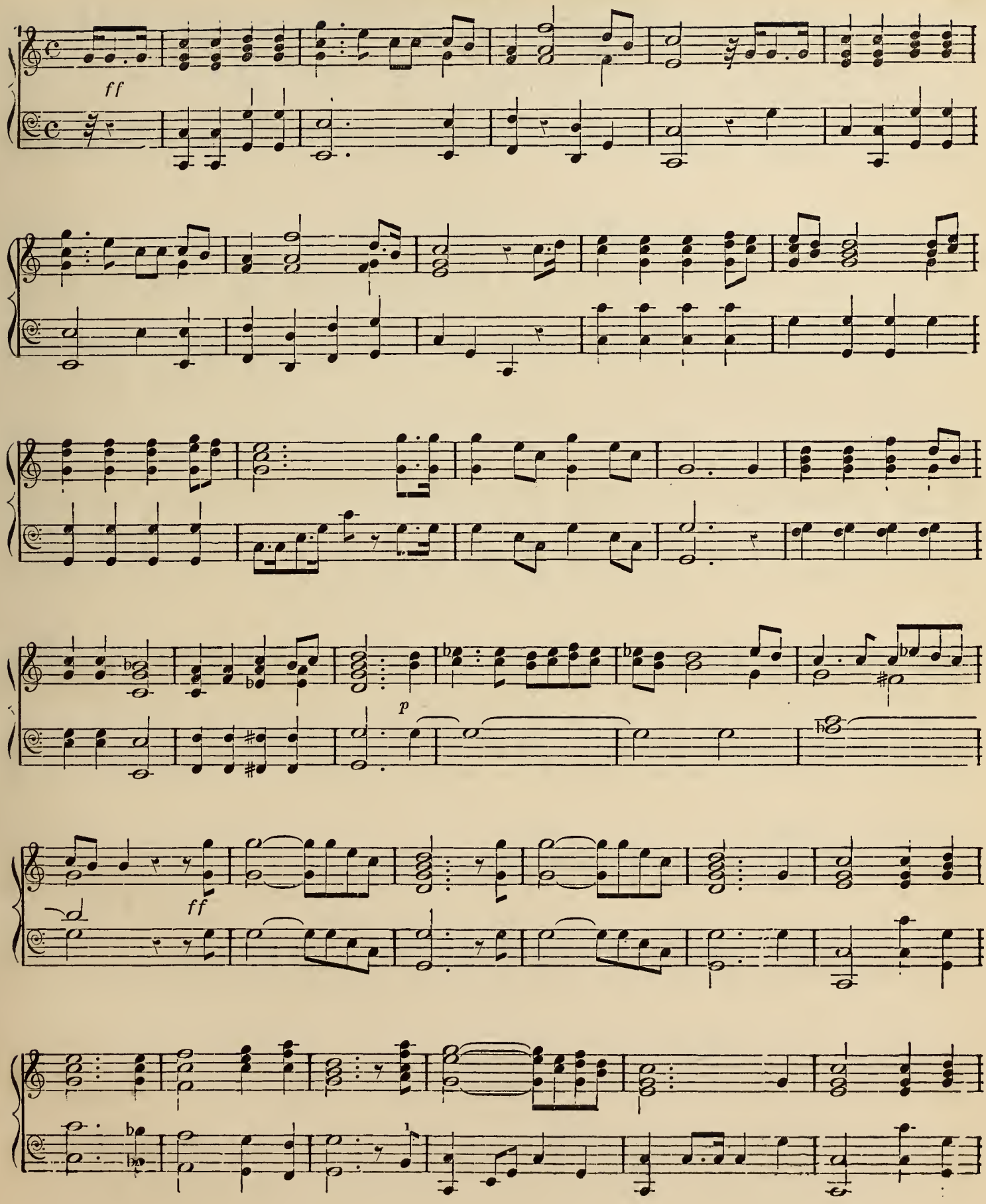

ff
f
ff
sf
sf

WEDDING MARCH. Concluded.

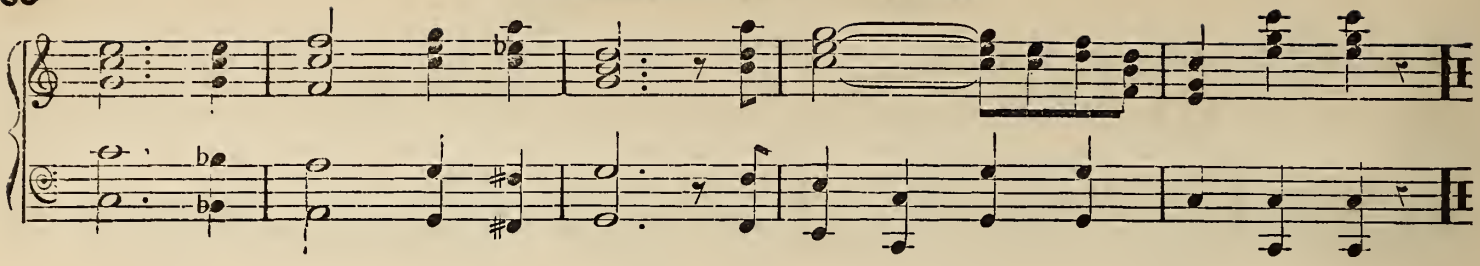


No. 26. HAIL! COLUMBIA.

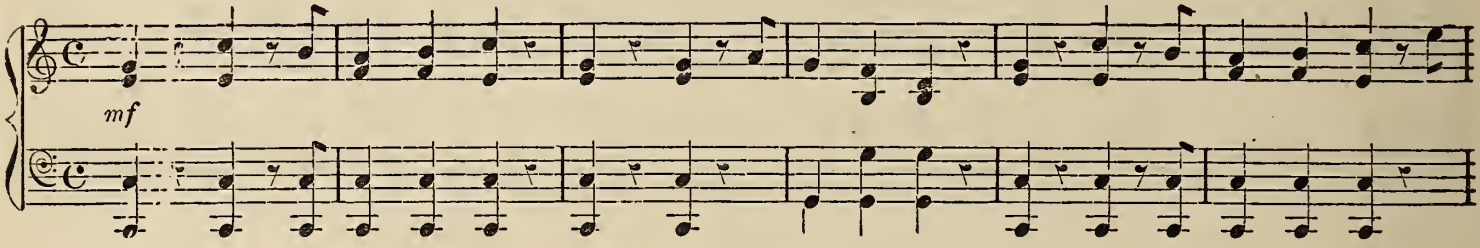


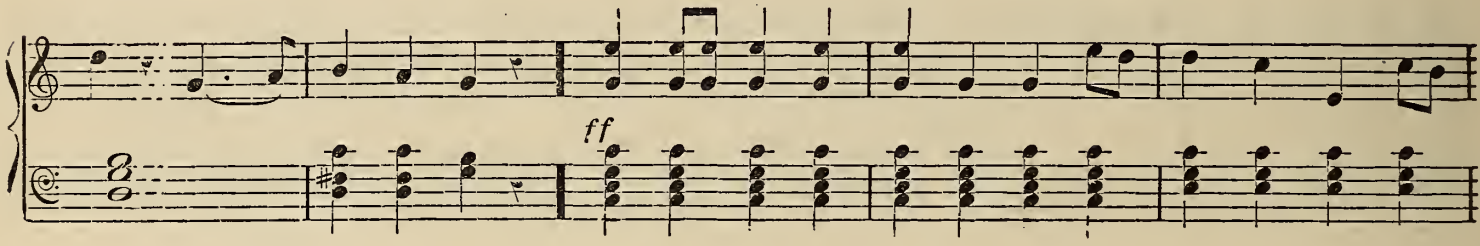

ff
p
ff

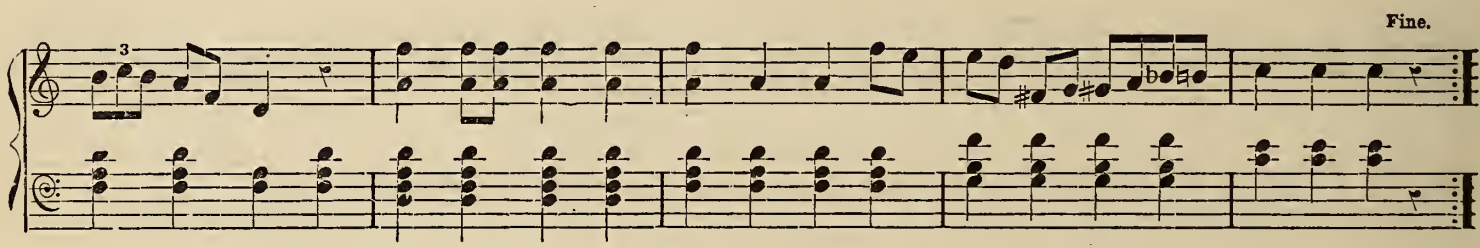
THE MARSEILLAISE. Concluded.



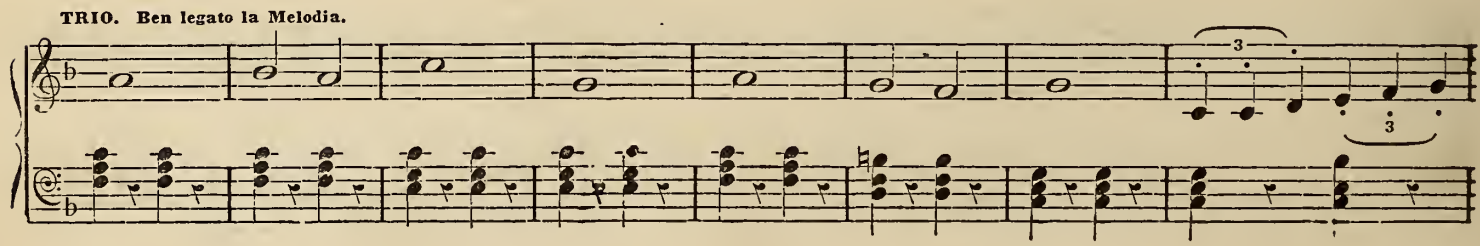
No. 28. WARRIOR'S JOY.

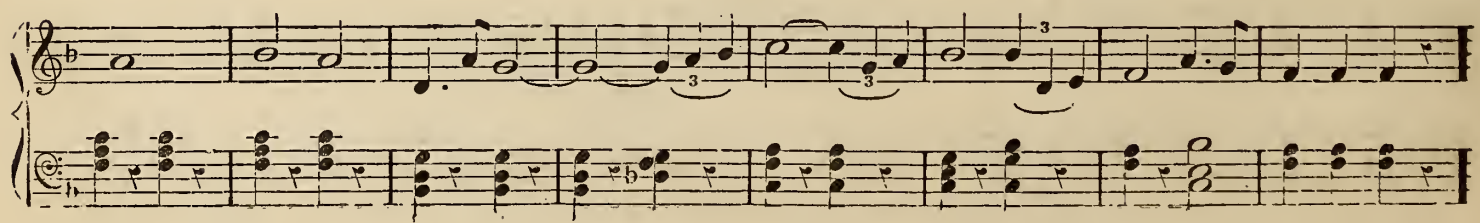


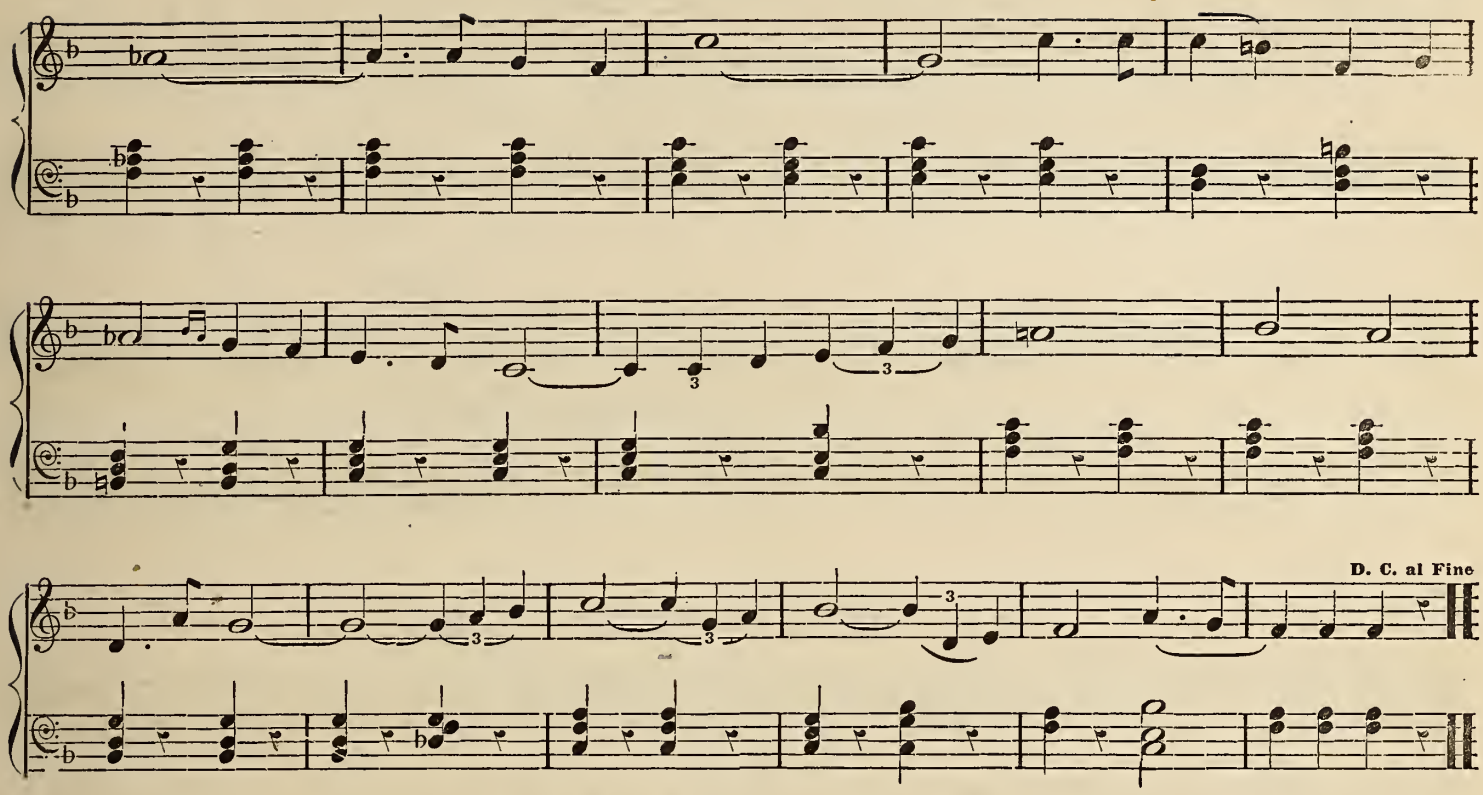




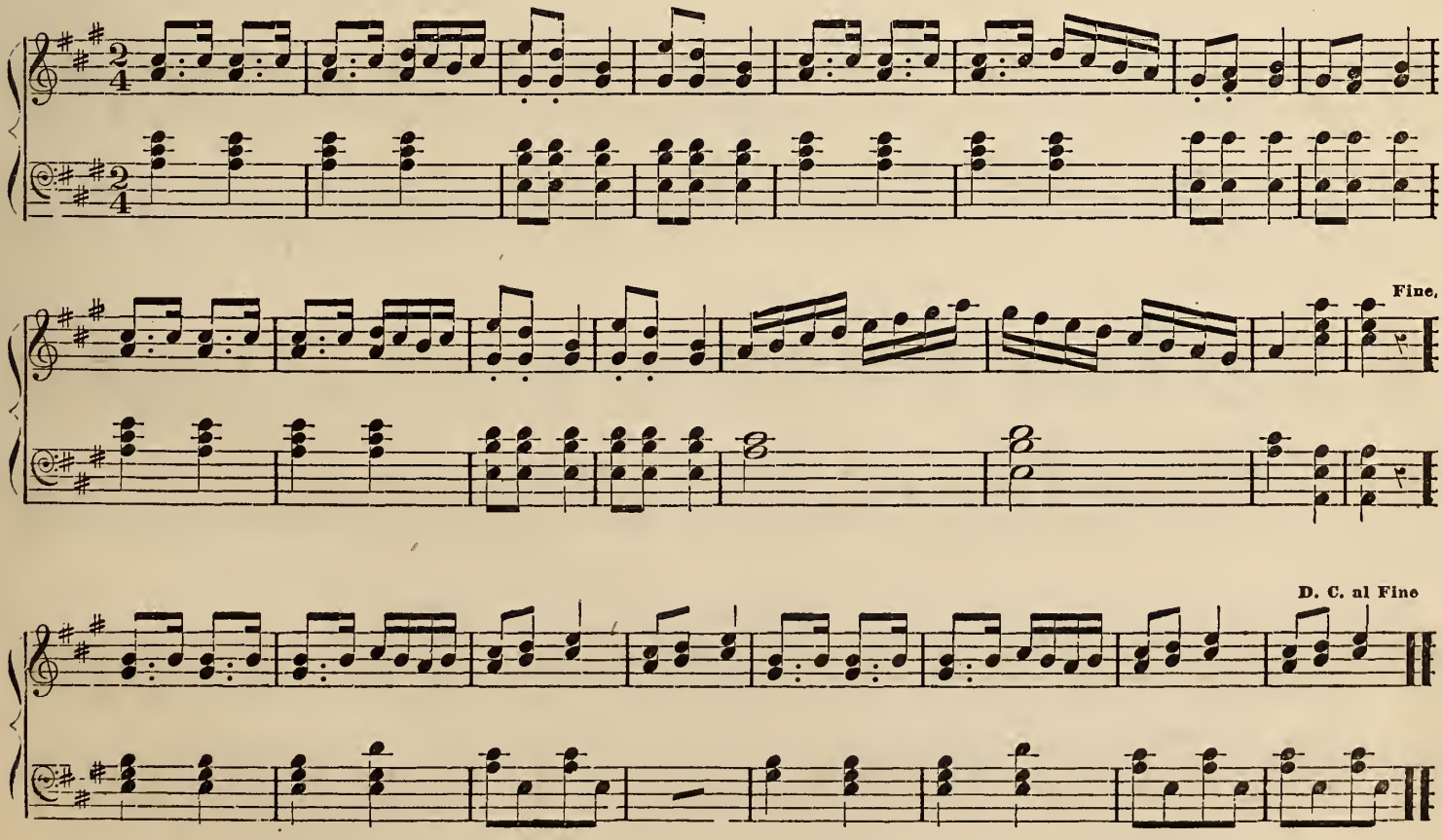
TRIO. Ben legato la Melodia.







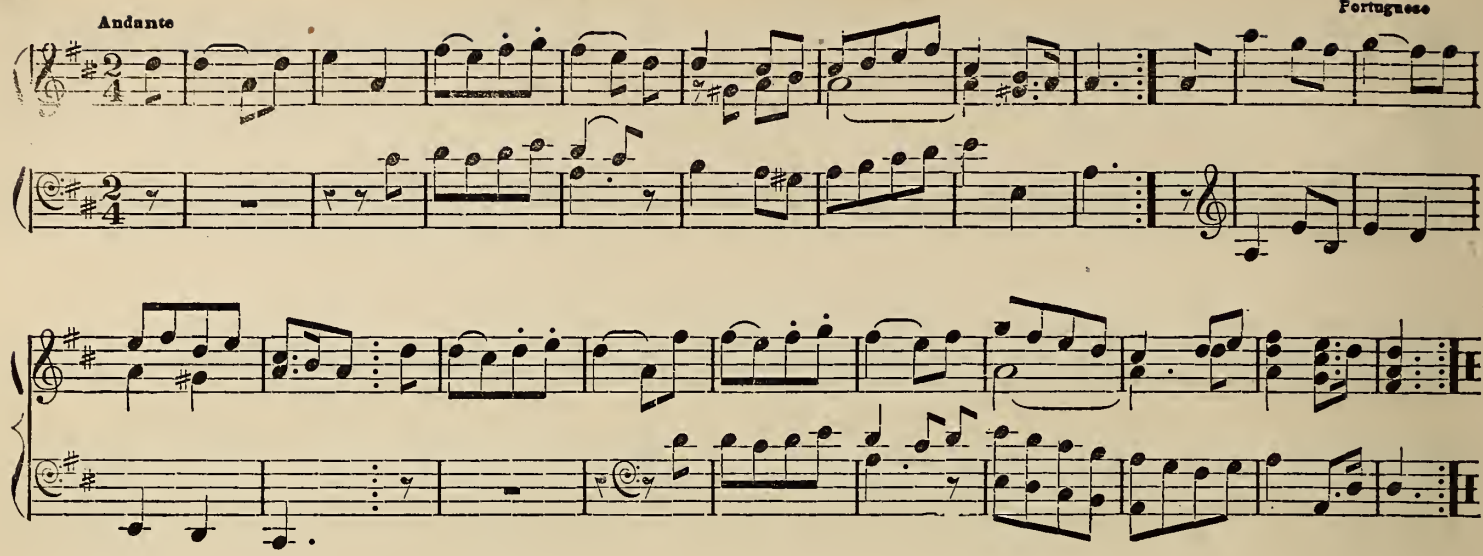
No. 29. MARCH IN MOSES IN EGYPT.



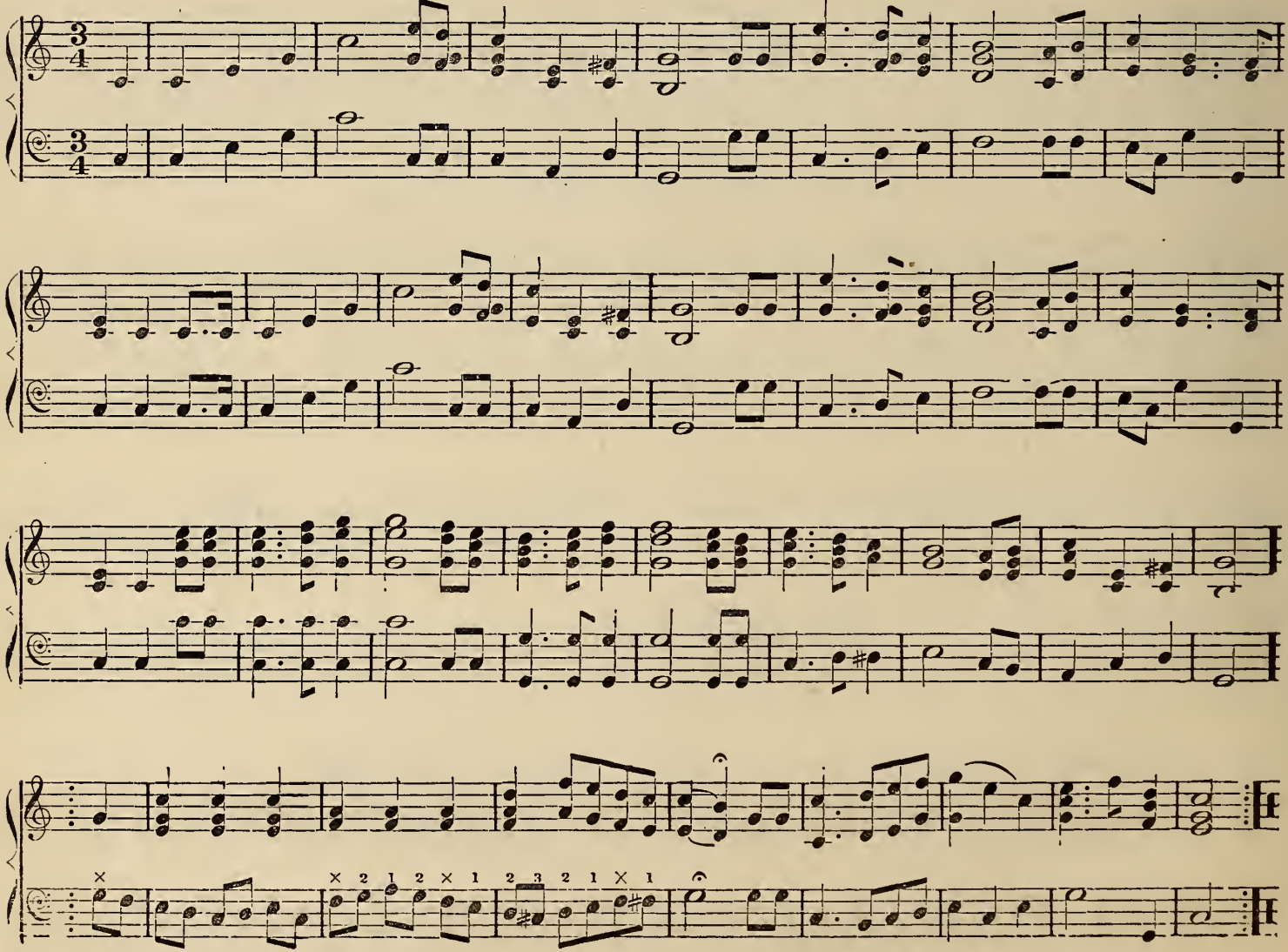
No. 30. ADESTE FIDELES.

Andante

Portugnese

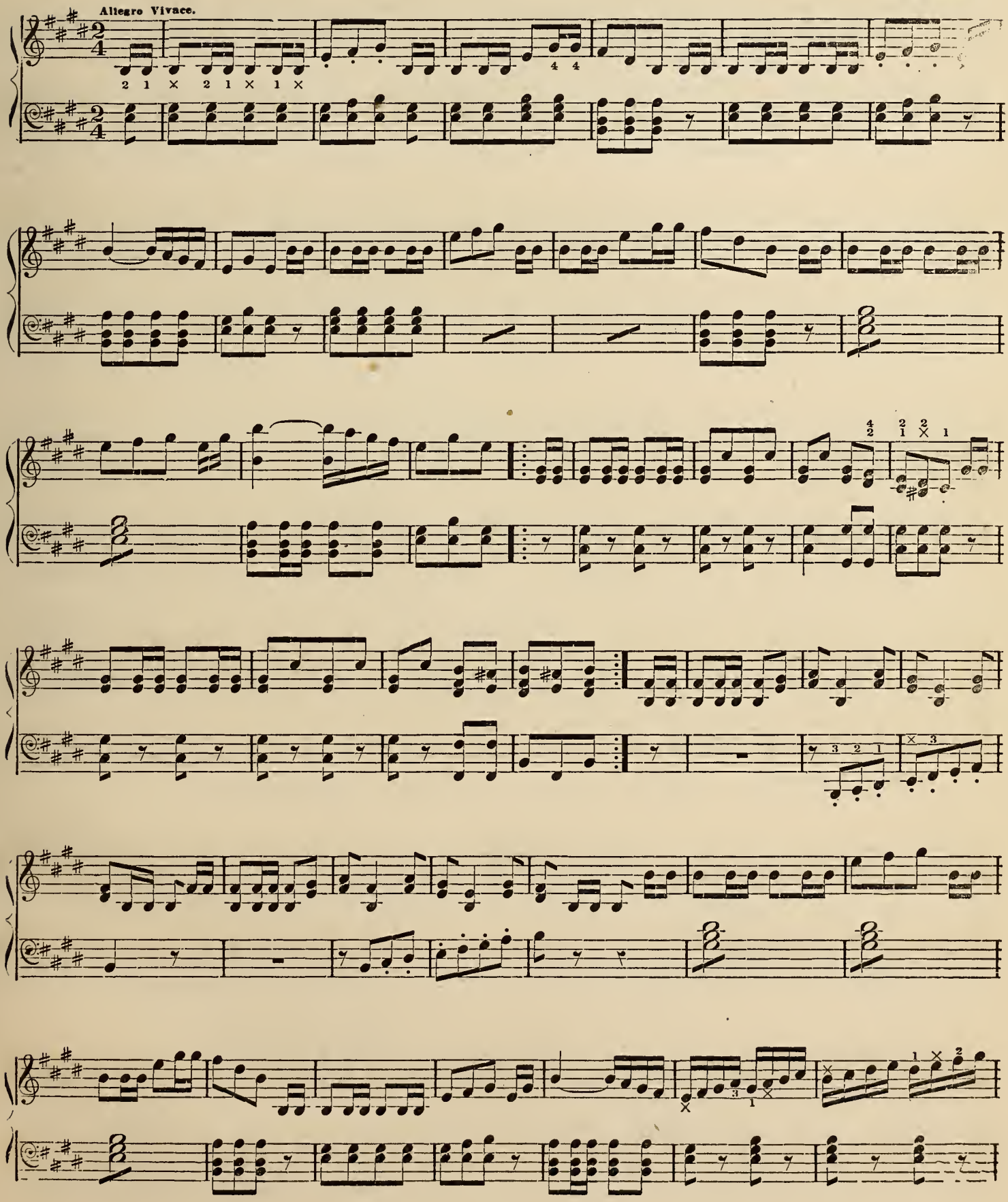


No. 31. THE STAR-SPANGLED BANNER.

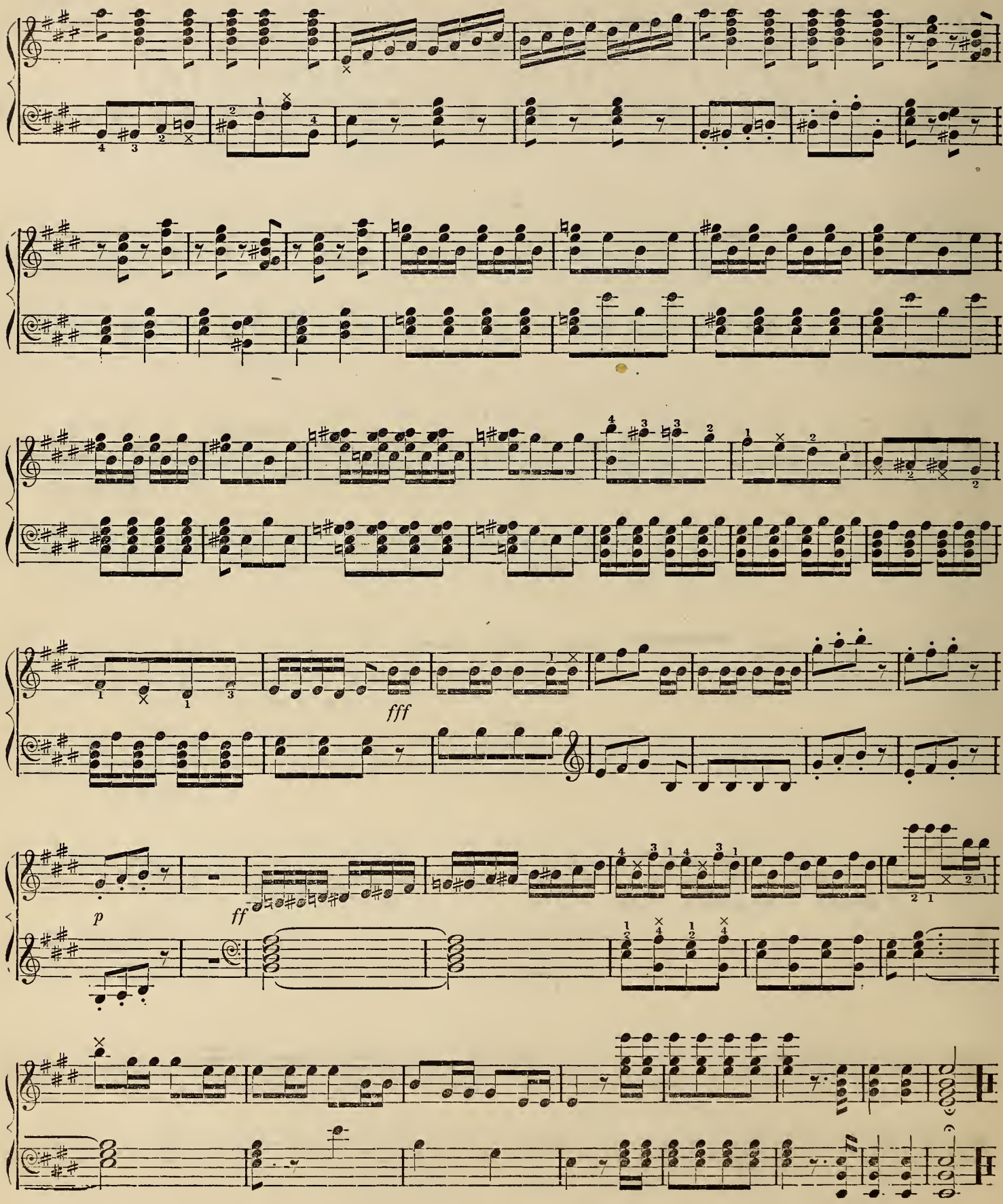


No. 32. GALLOPP FROM WILLIAM TELL.

By ROSSINI

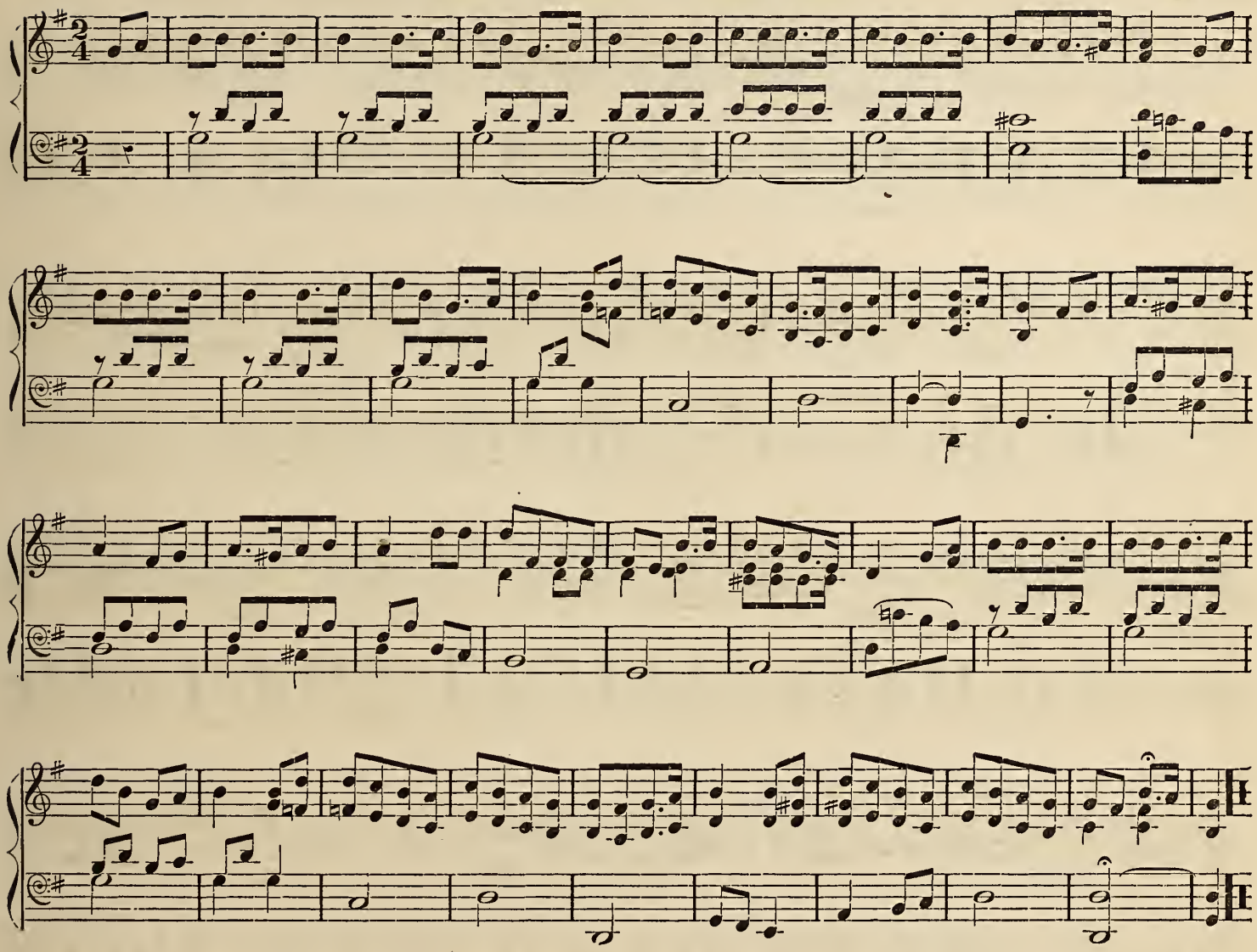


GALLOPP FROM WILLIAM TELL. Concluded.

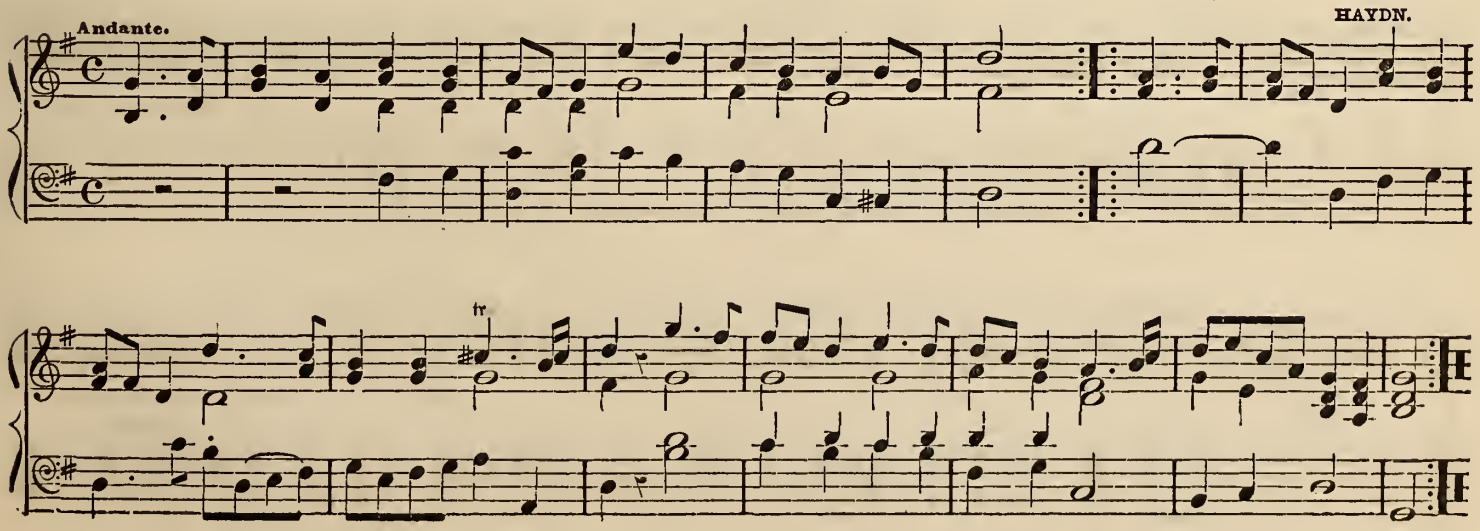


No. 34. JEANNETTE AND JEANNOT.

C. W GLOVER

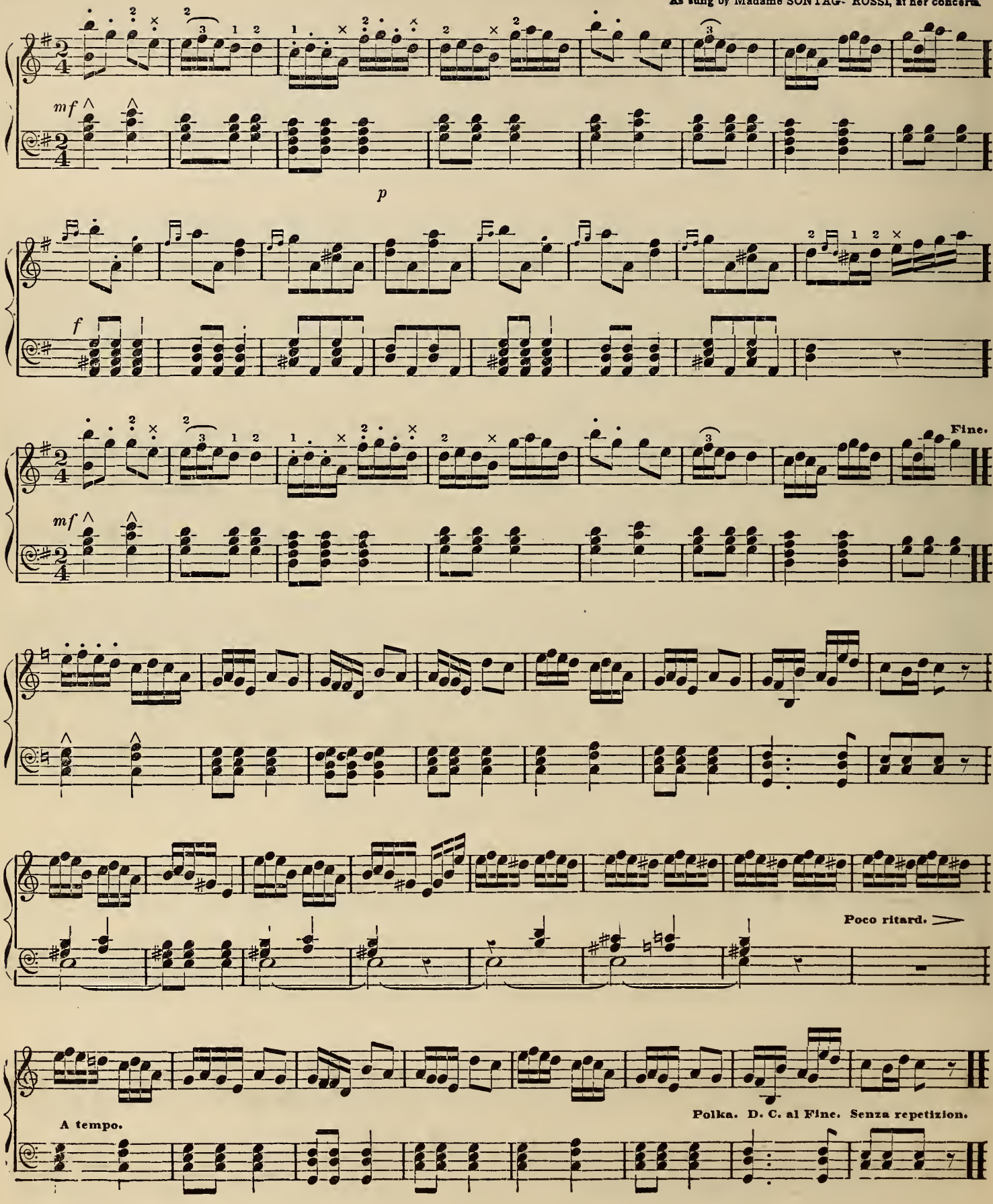


No. 35. AUSTRIAN NATIONAL HYMN.

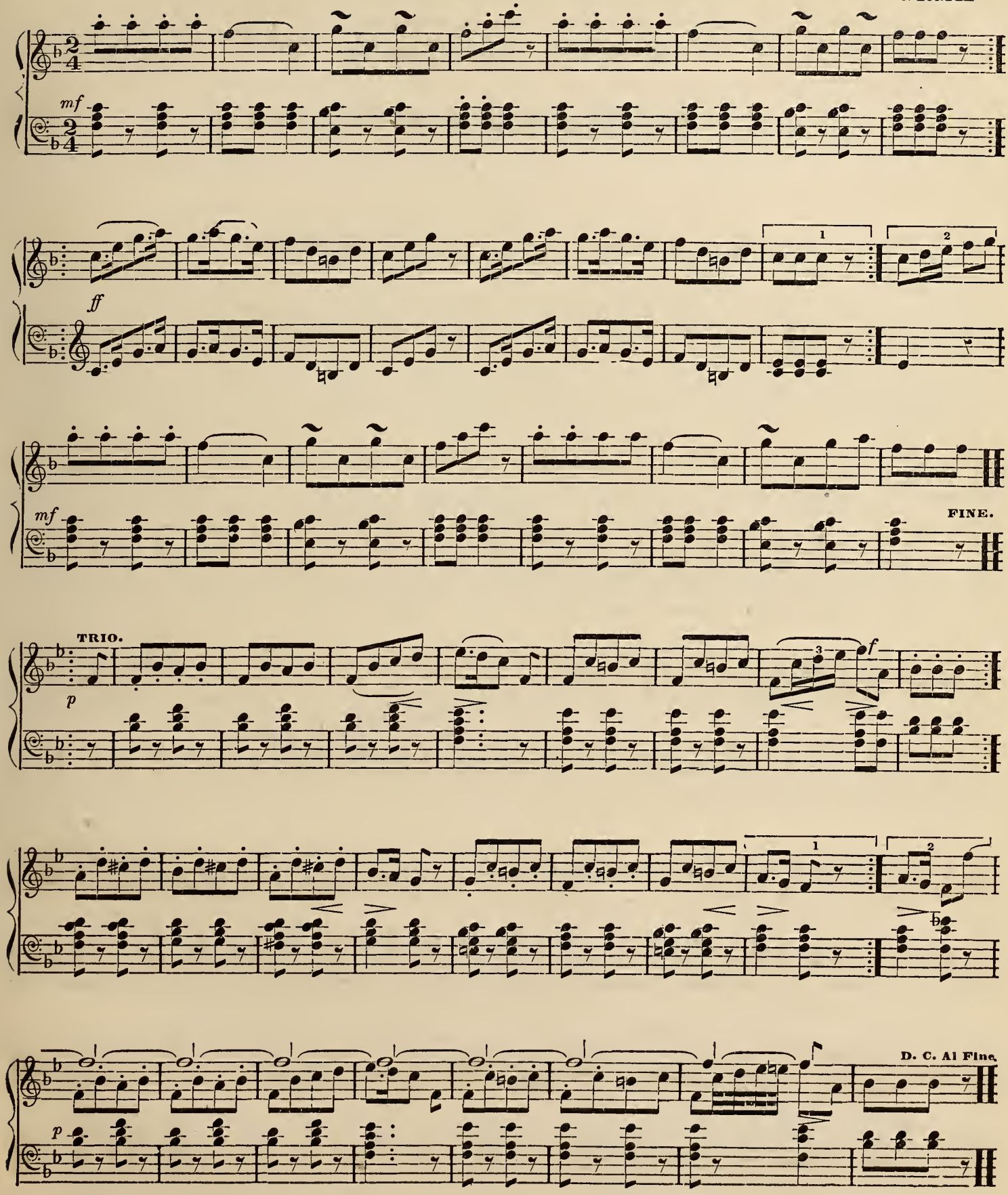


No. 36. THE SONTAG POLKA.

As sung by Madame SONTAG- ROSSI, at her concerts.



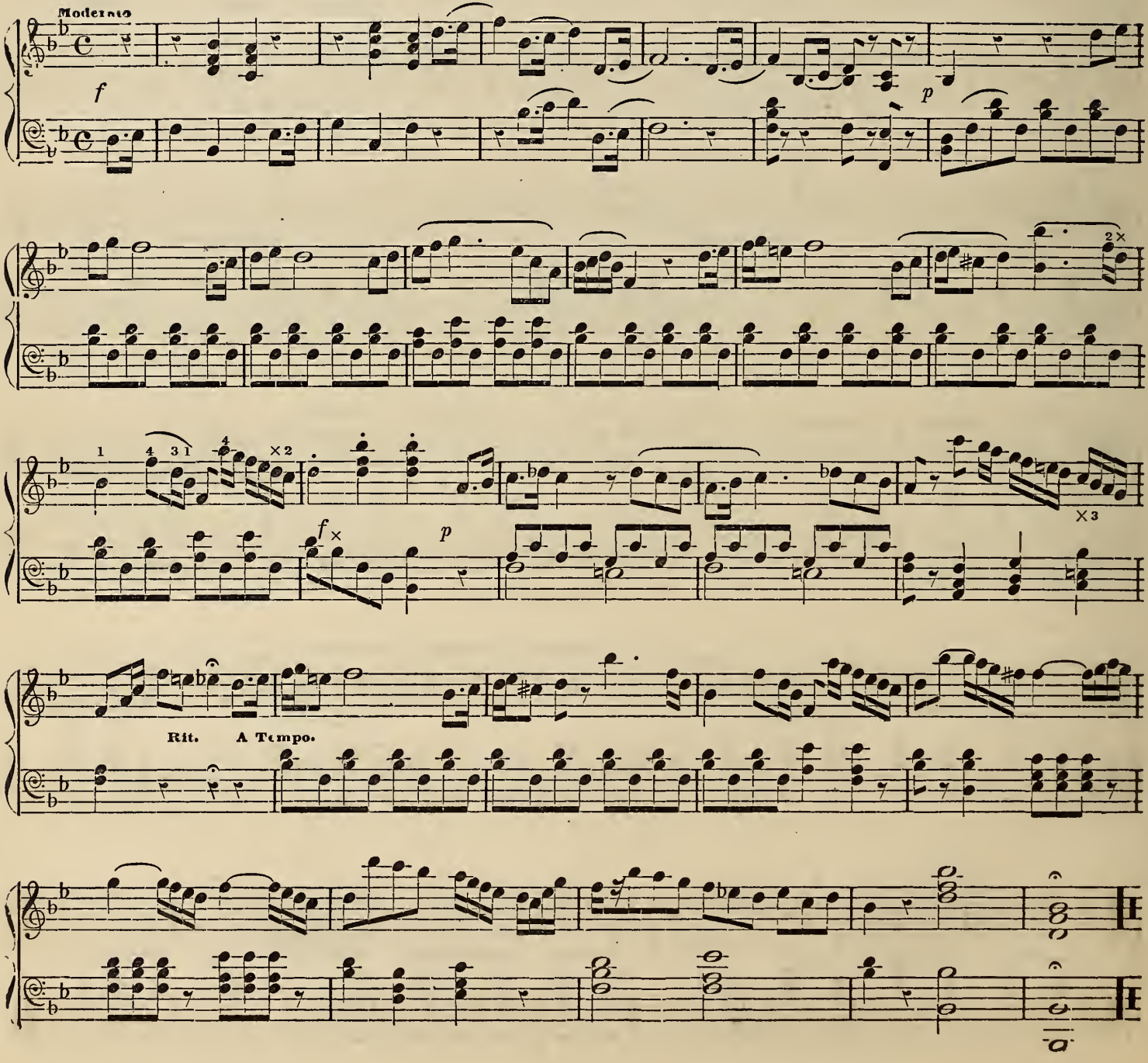
J. ZUNDEL.

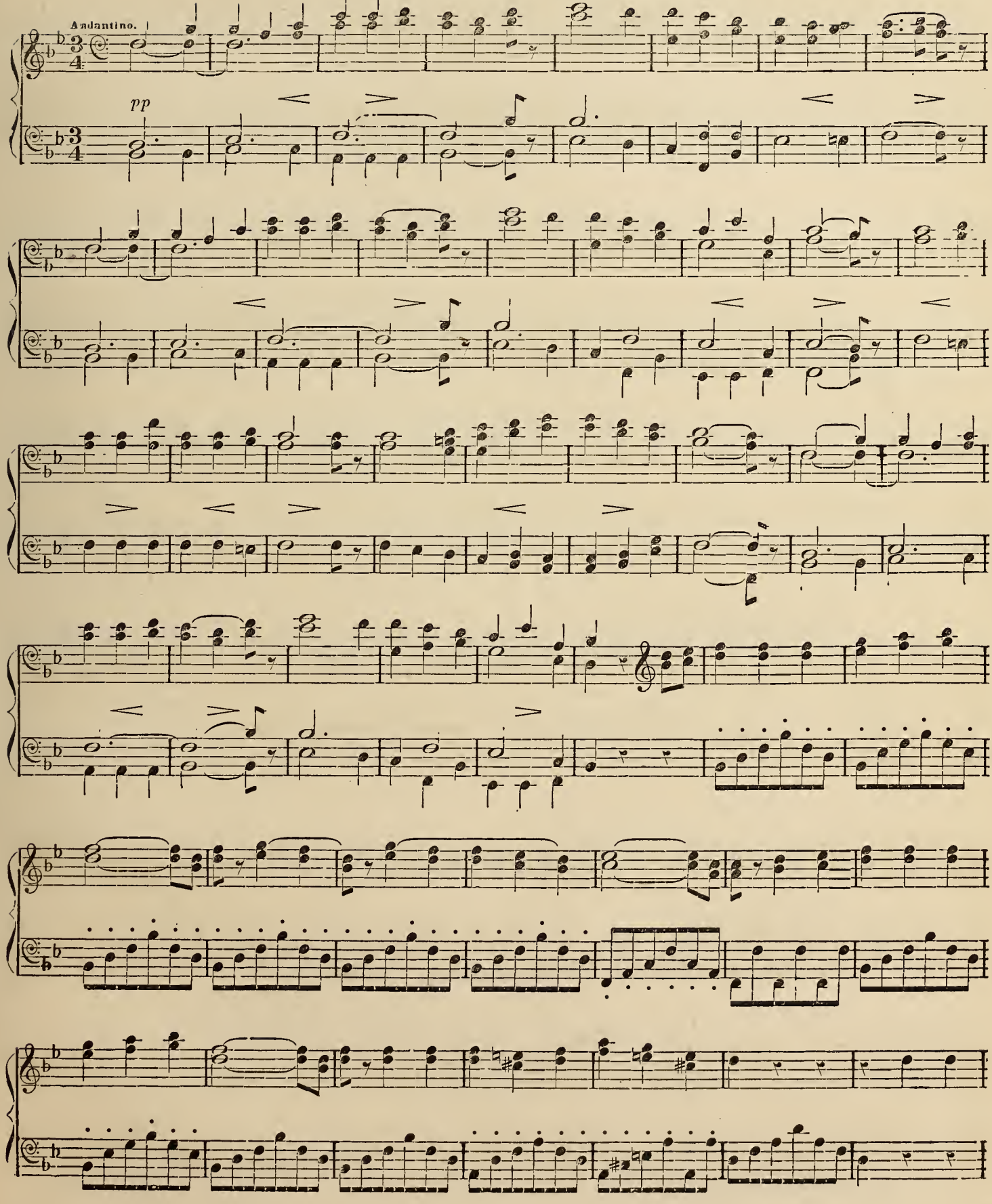


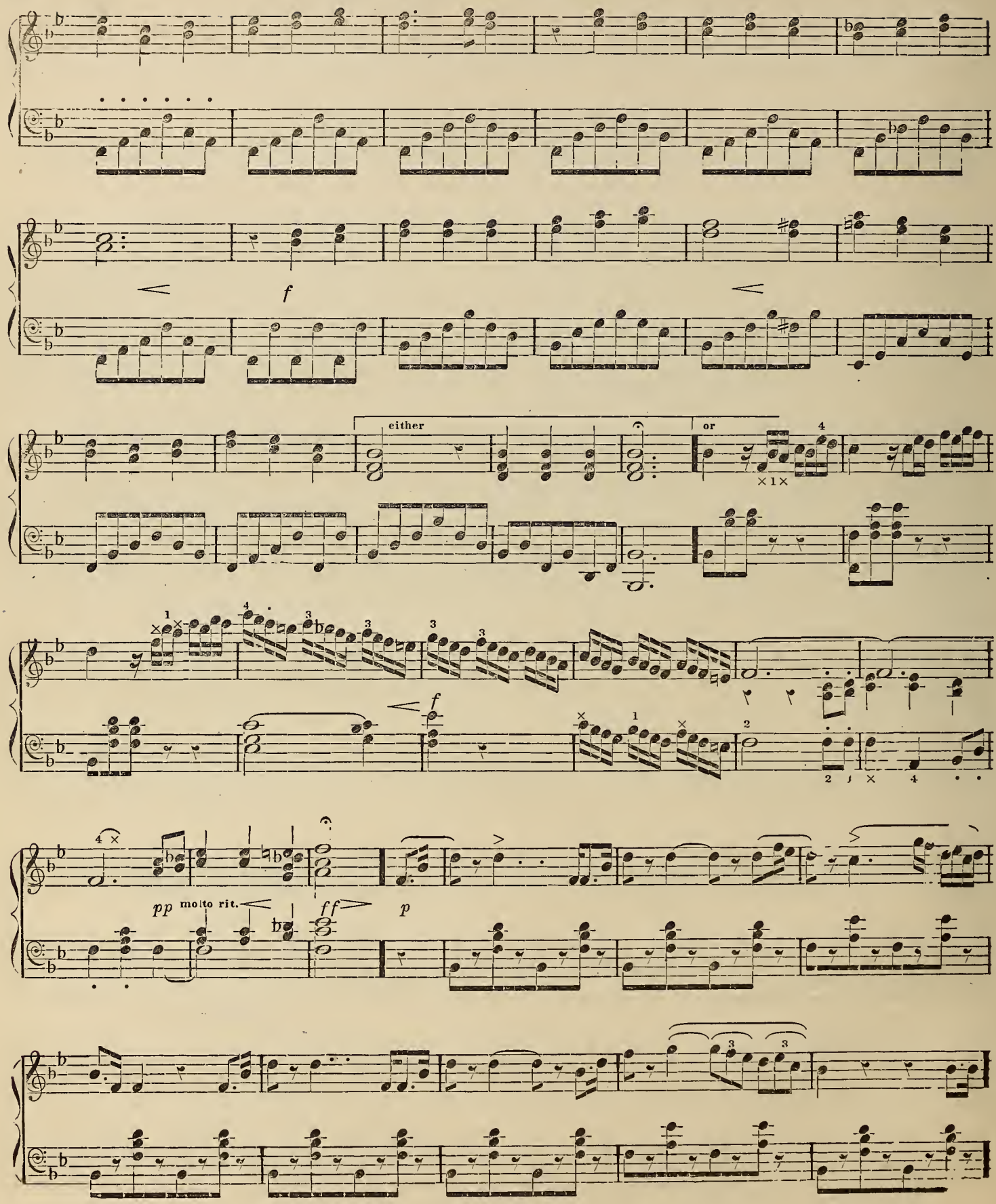
PART FOURTH.

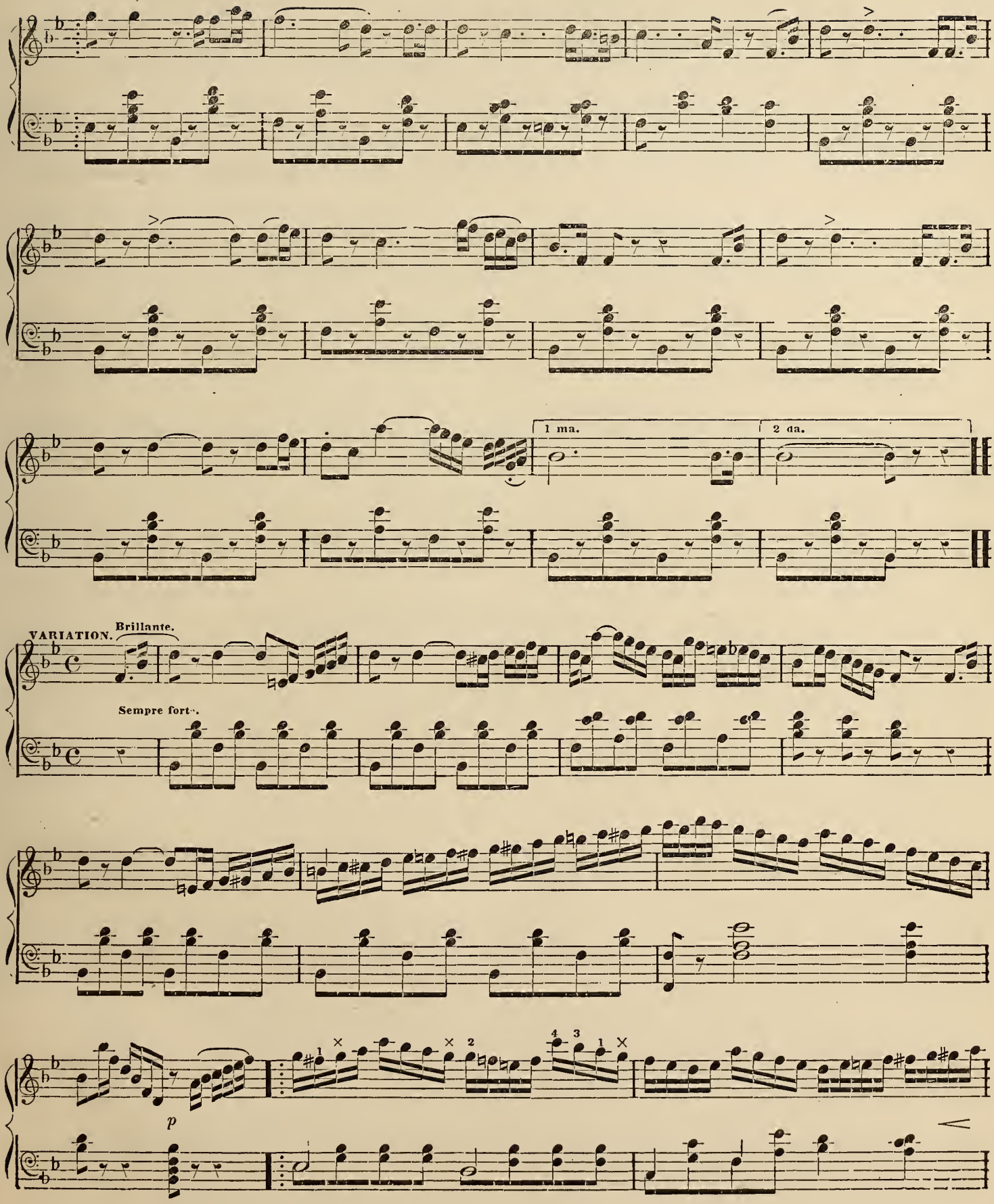
SELECTIONS FROM OPERAS.

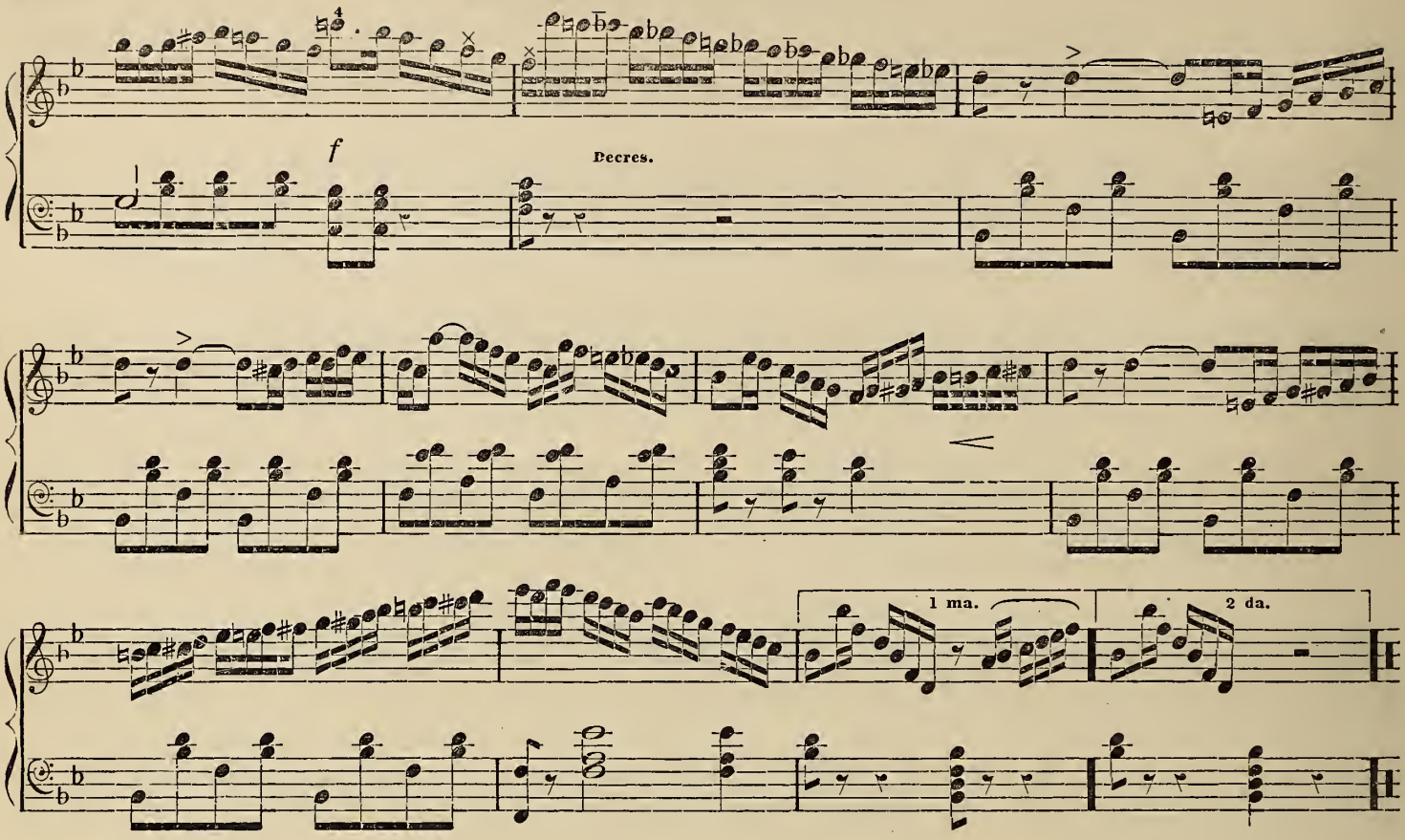
No. 1. "TUTTA E GIOJA." From La Somnambula.



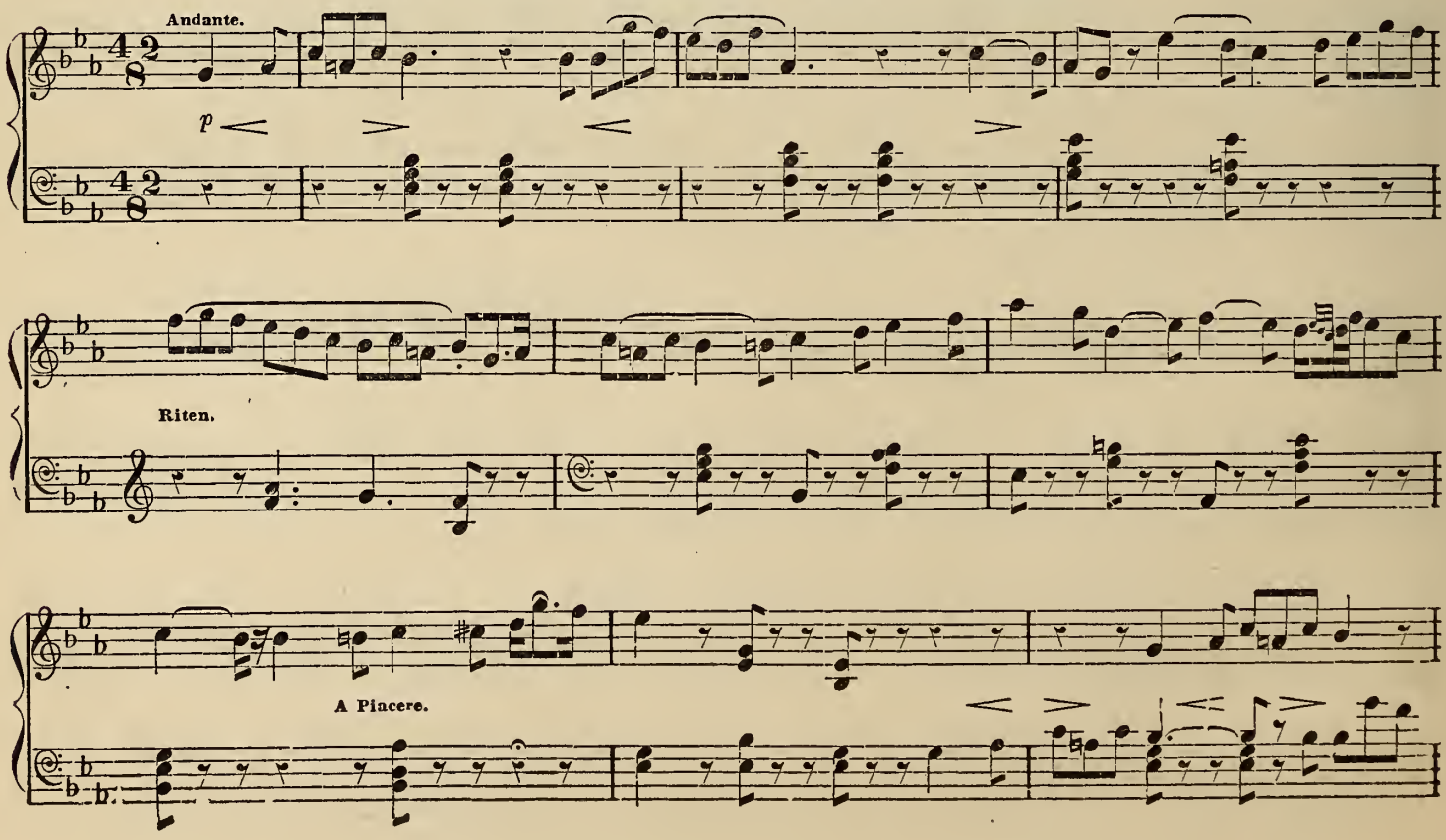

Andantino.
pp

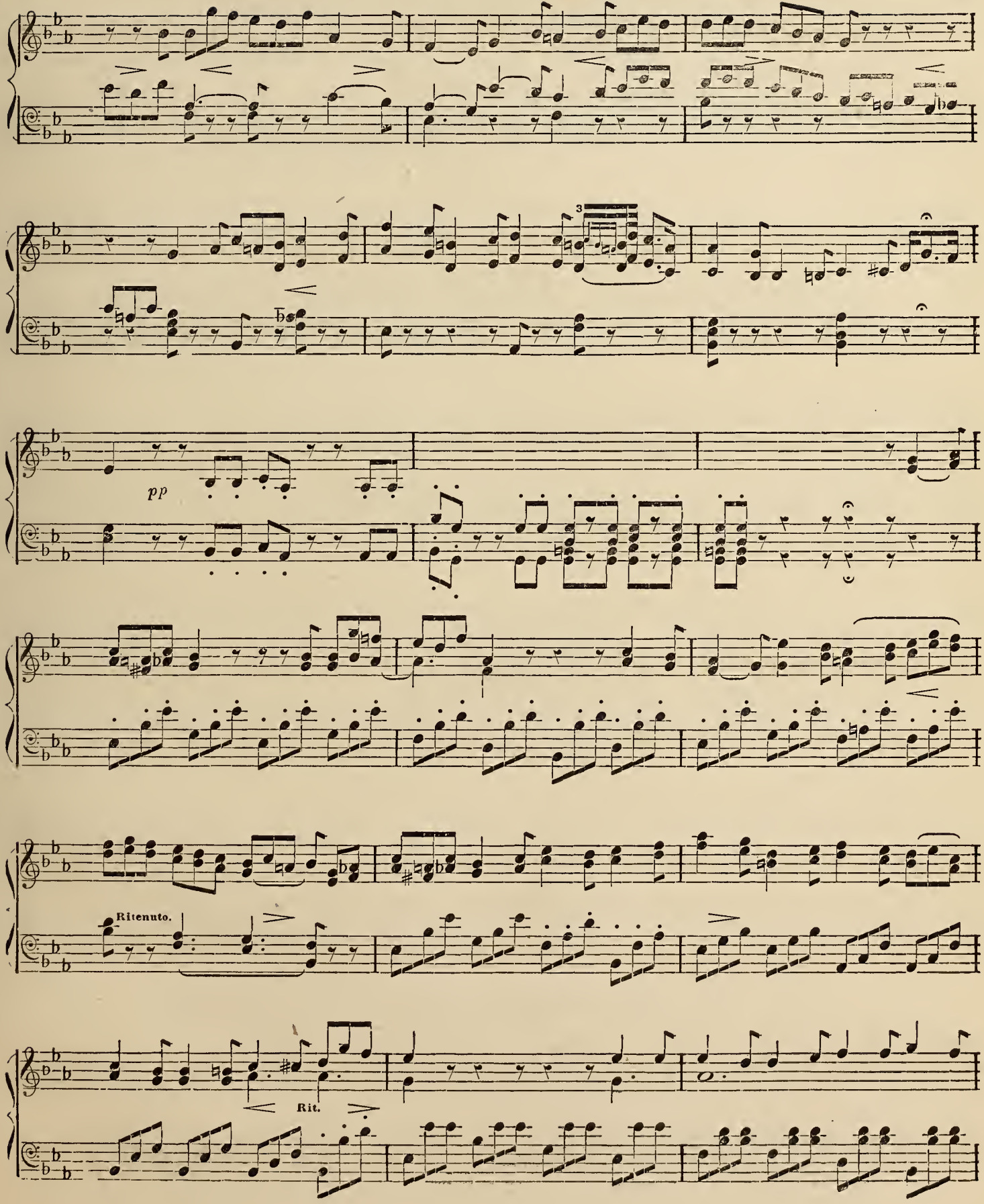

either
or
pp molto rit.
ff
p

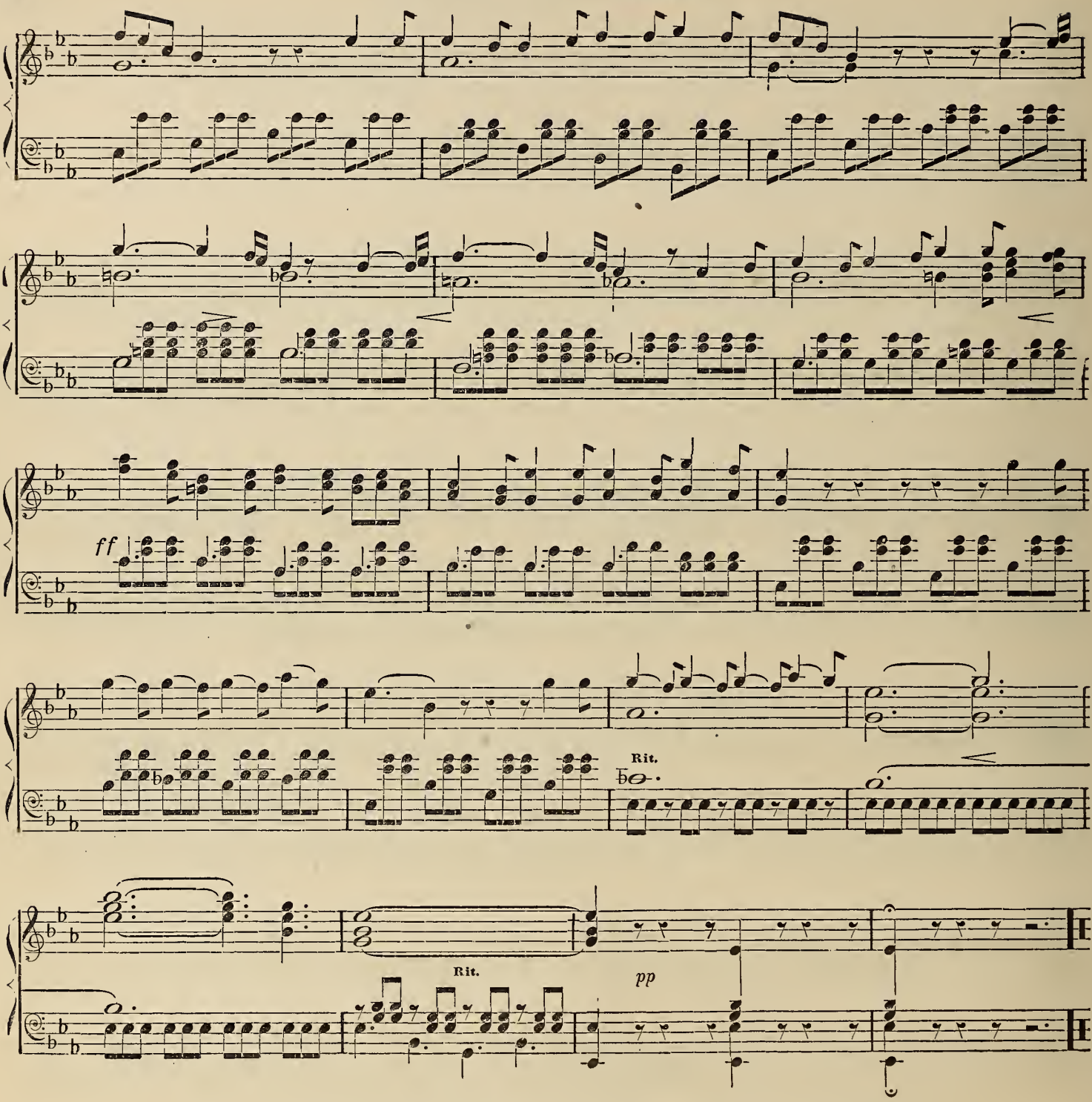

1 ma.
2 da.
VARIATION.
Brillante.
Sempre forte.
p



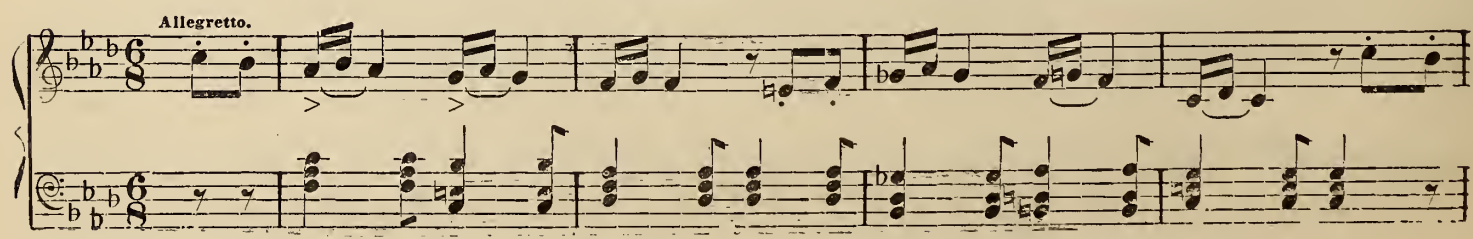
No. 4. "D'UN PENSIERO." From La Sonnambula.

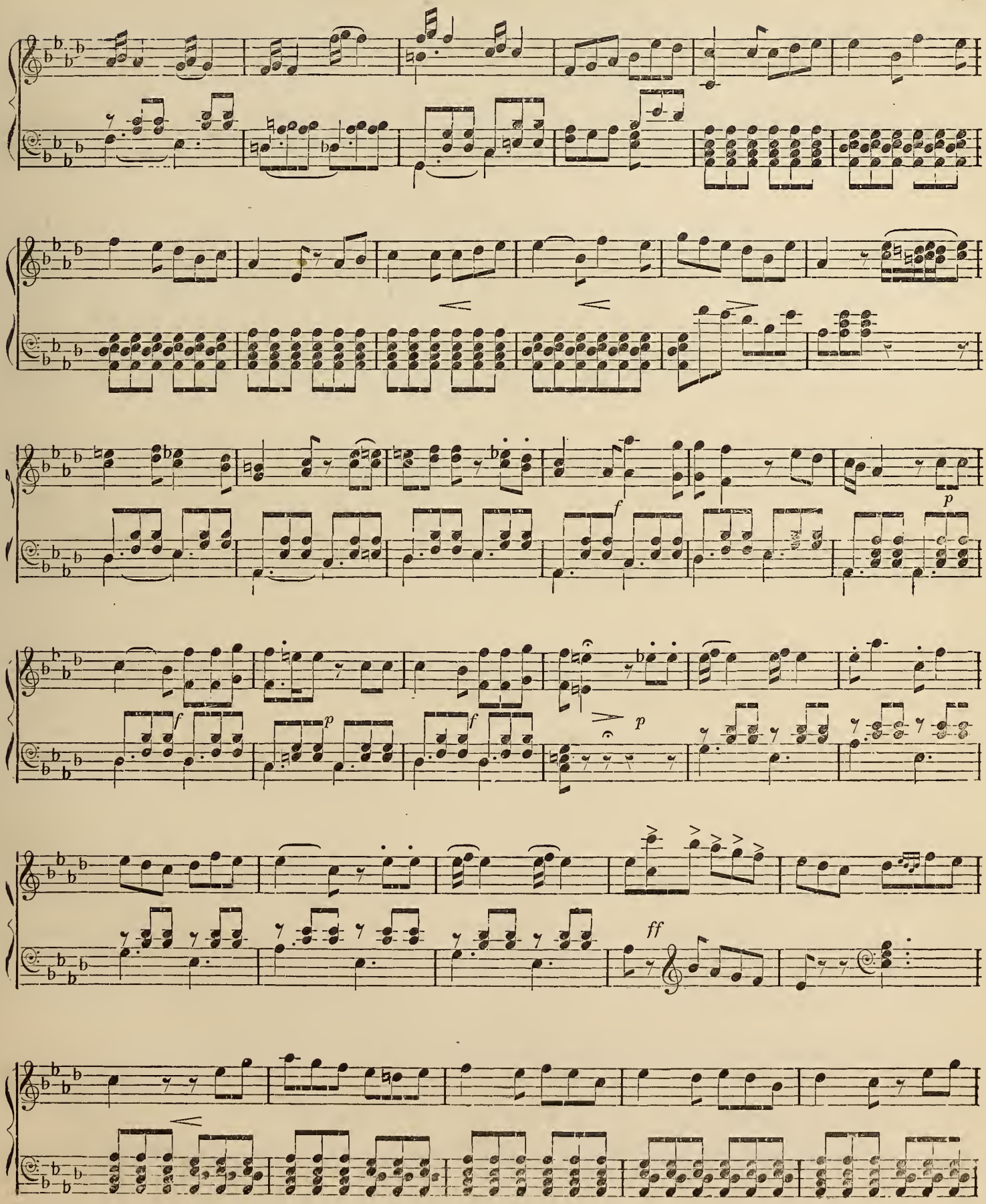


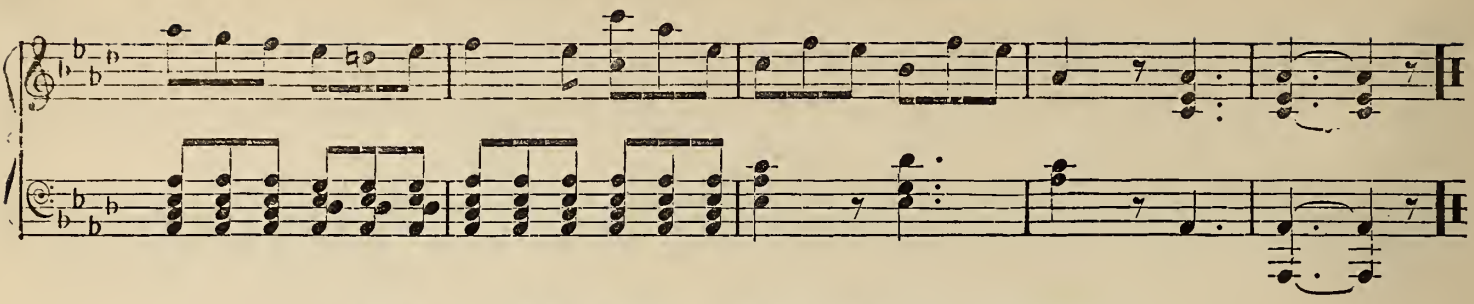

pp
Ritenuto.
Rit.



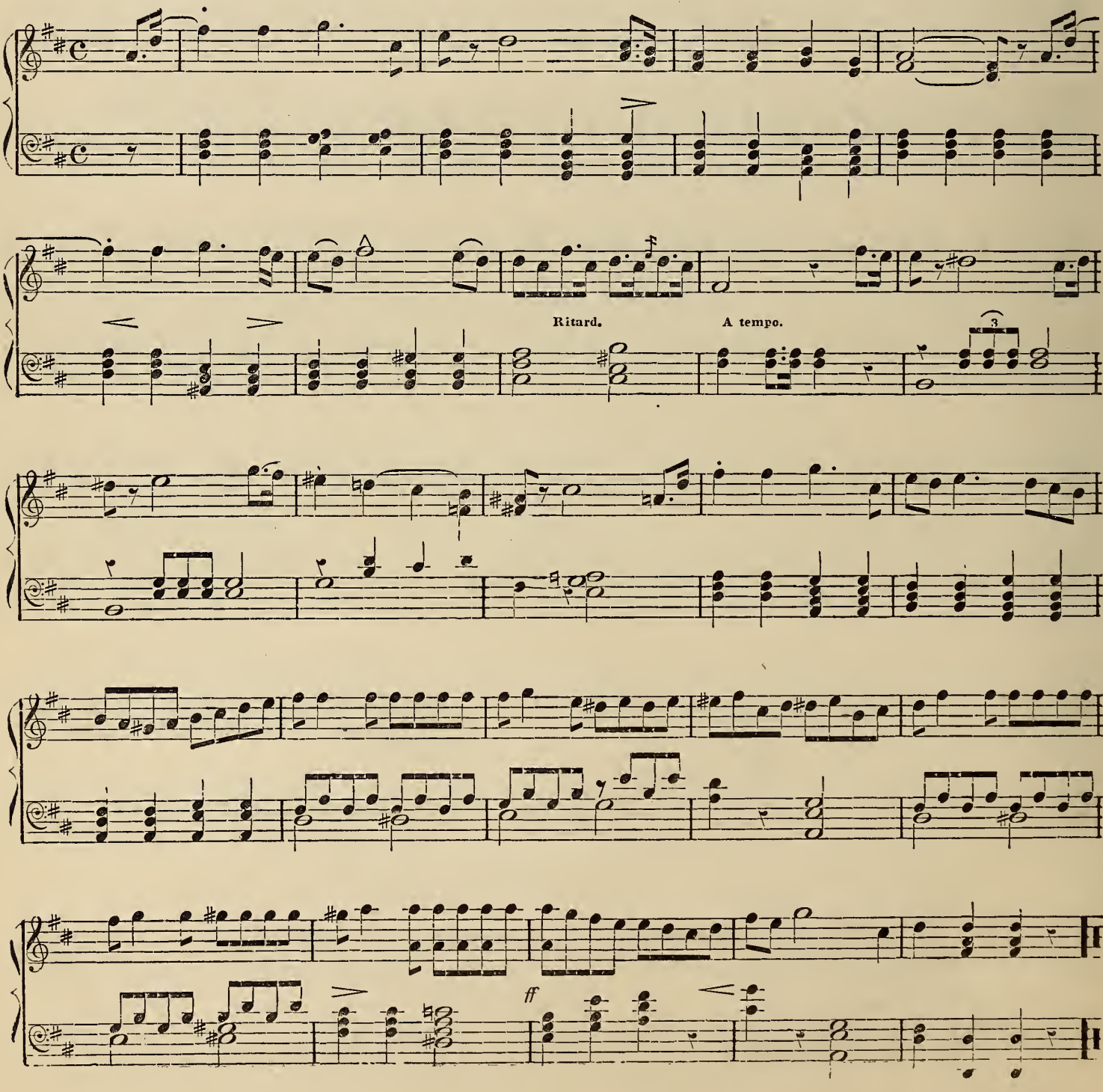
No. 5. "AH, VORREI TROVAR PAROLA." From La Sonnambula.

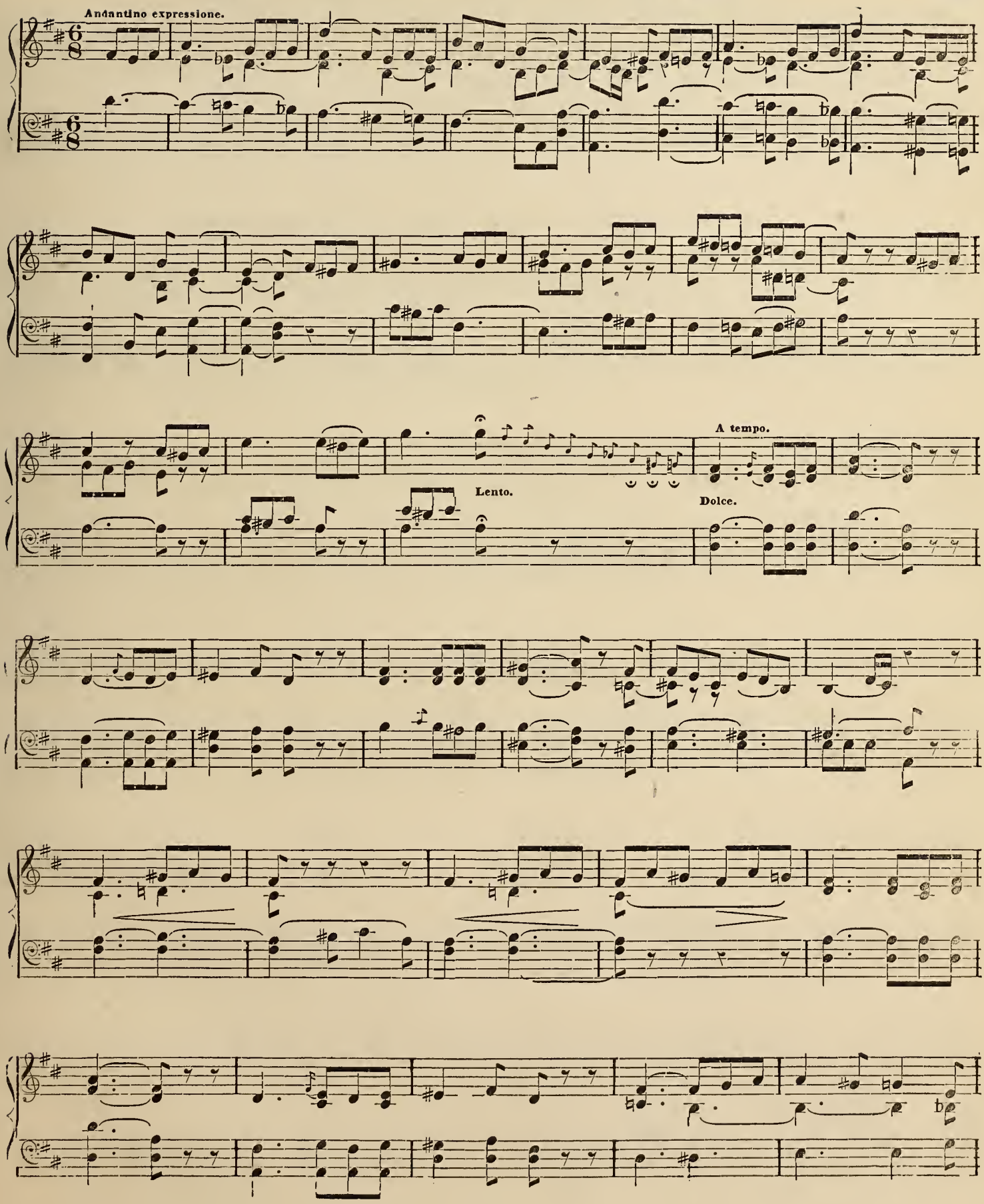



f
p
f
p
f
p
ff

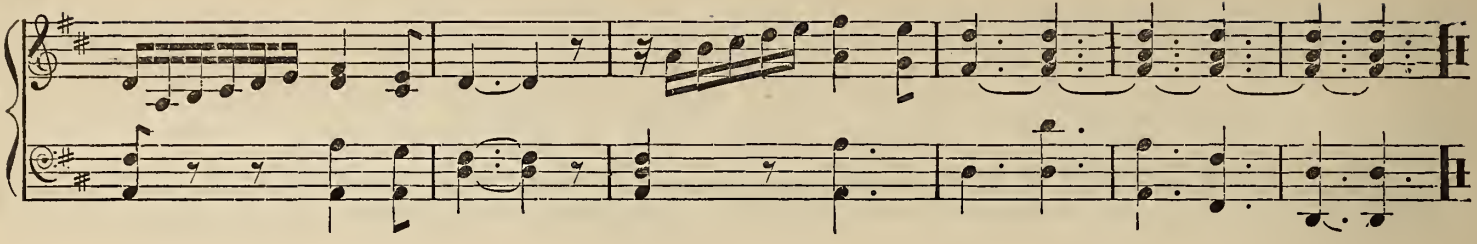


No. 6. "CHE A DIO." From Lucia di Lammermoor.

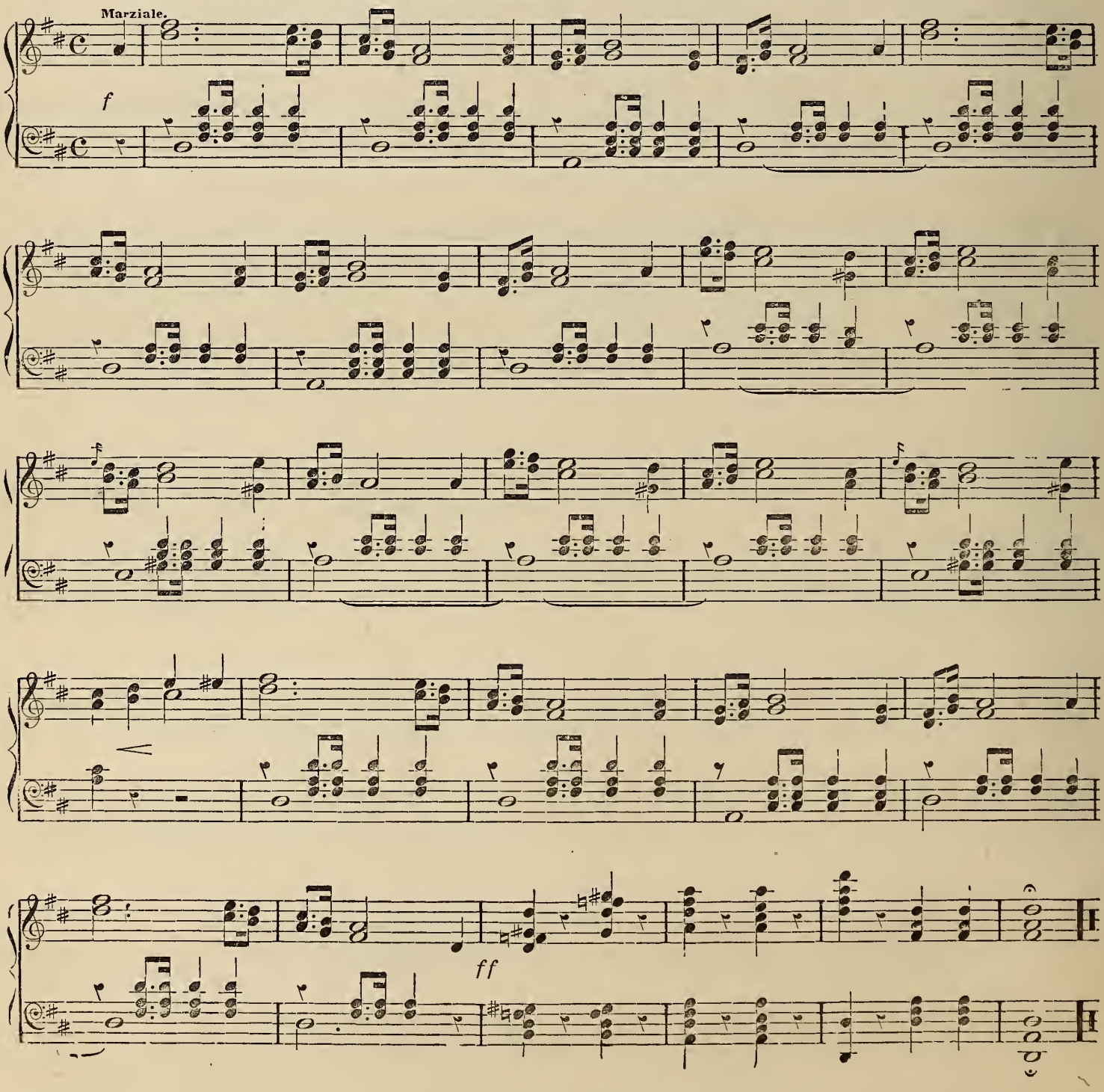


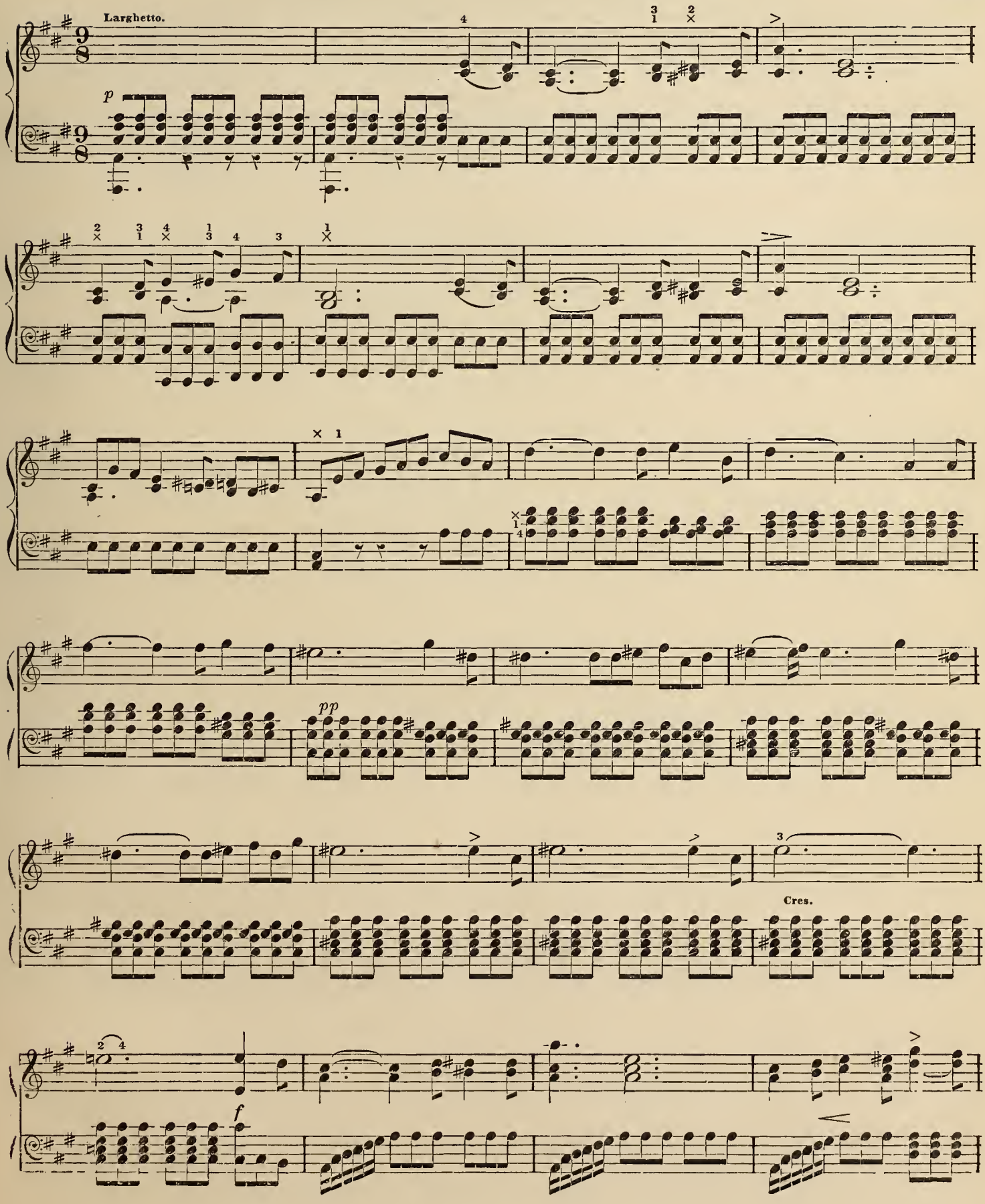

Andantino expressione.
Lento.
A tempo.
Dolce.

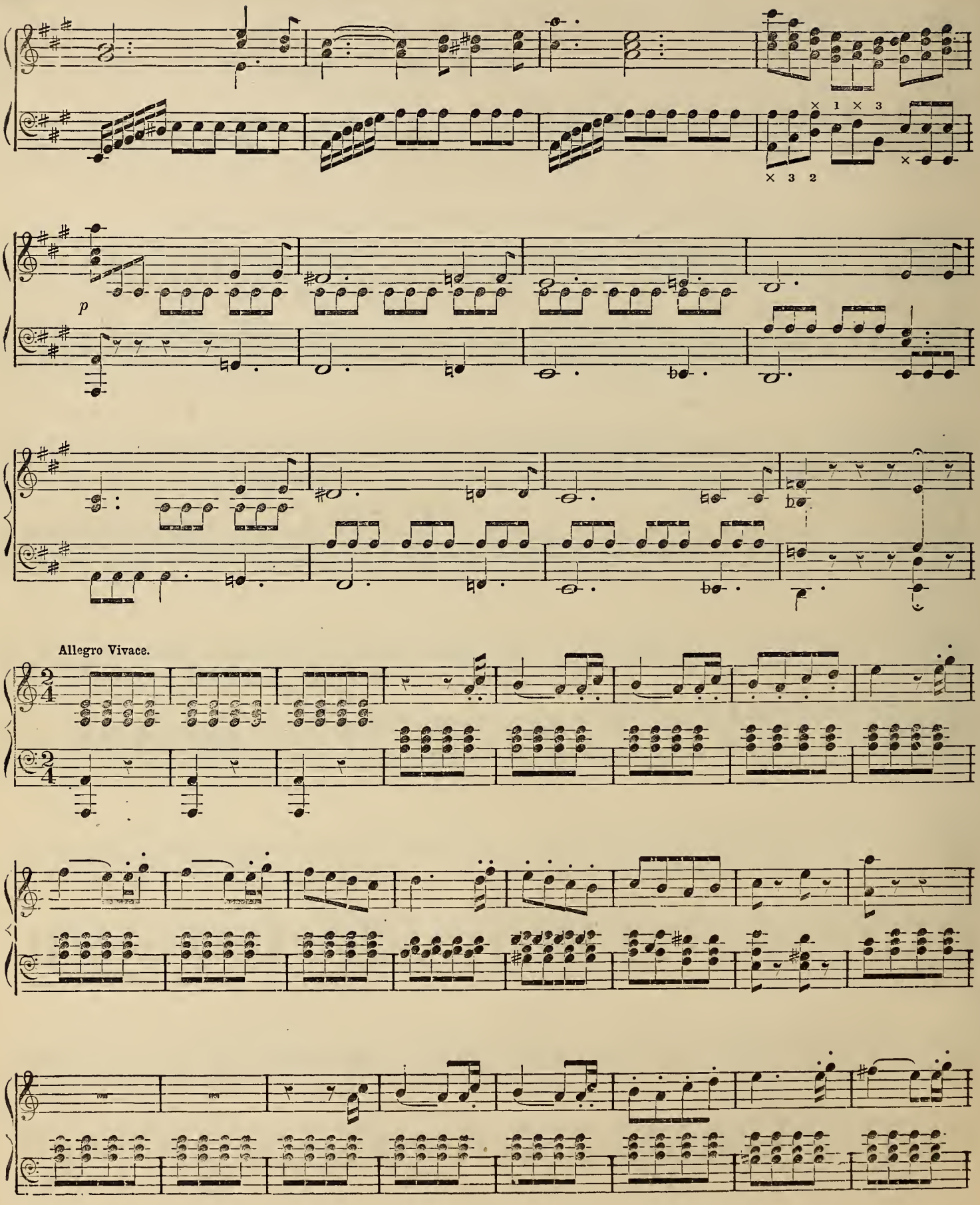
MORCEAU DE L'OPERA "LA SEMIRAMIDE." Concluded.



No. 8. SELECTION FROM "LUCIA DI LAMMERMOOR."




Larghetto.
p
pp
Cres.
f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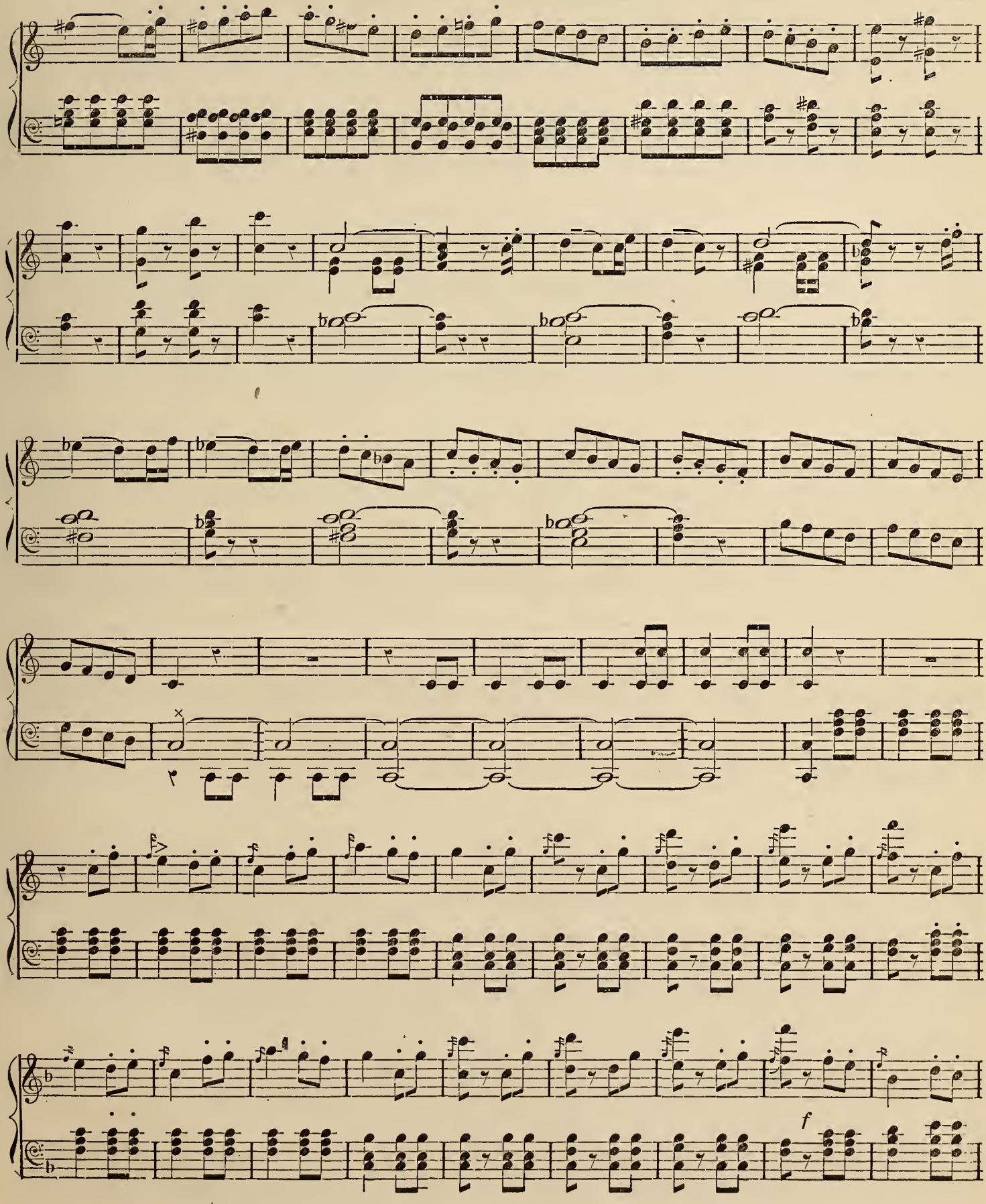
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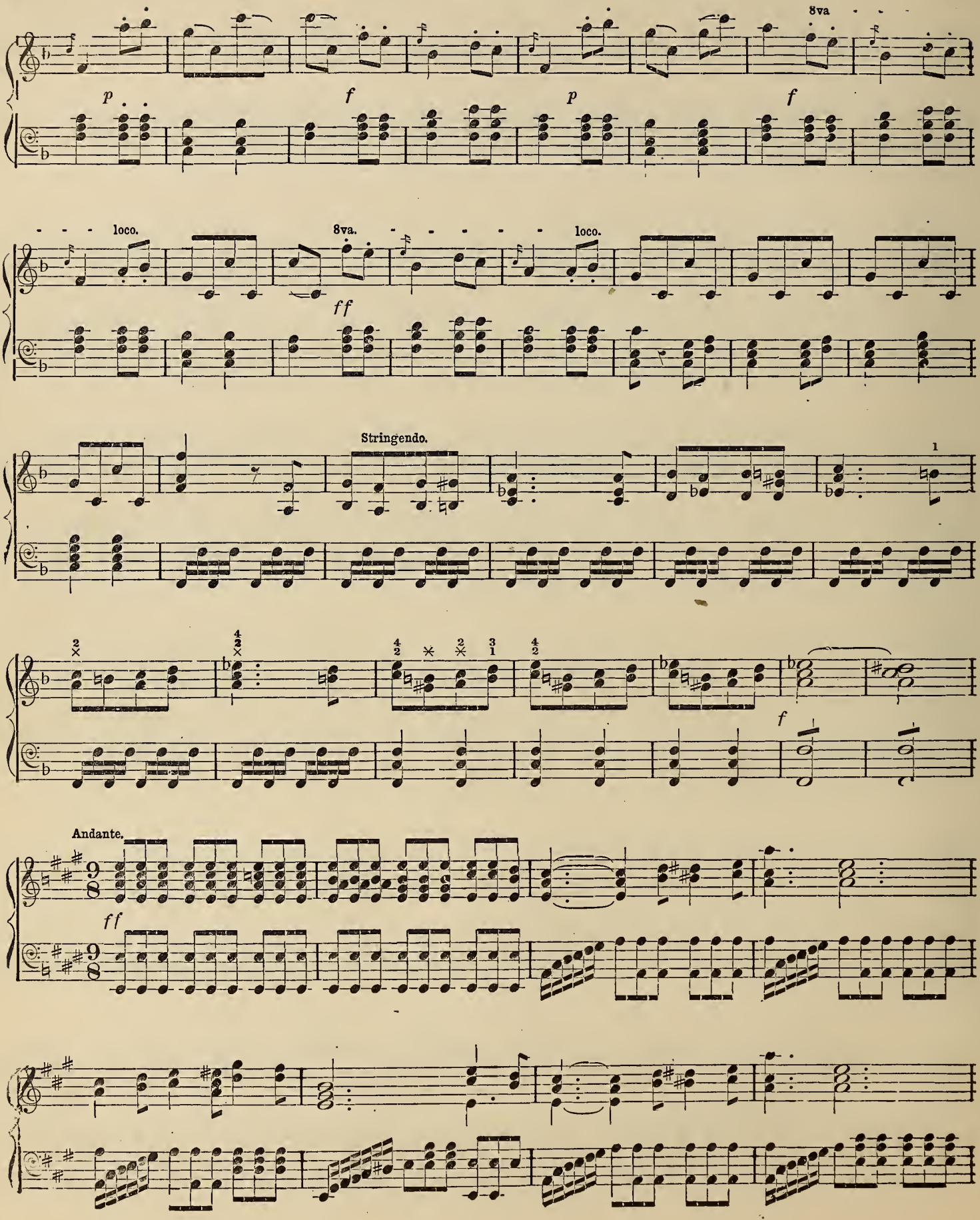
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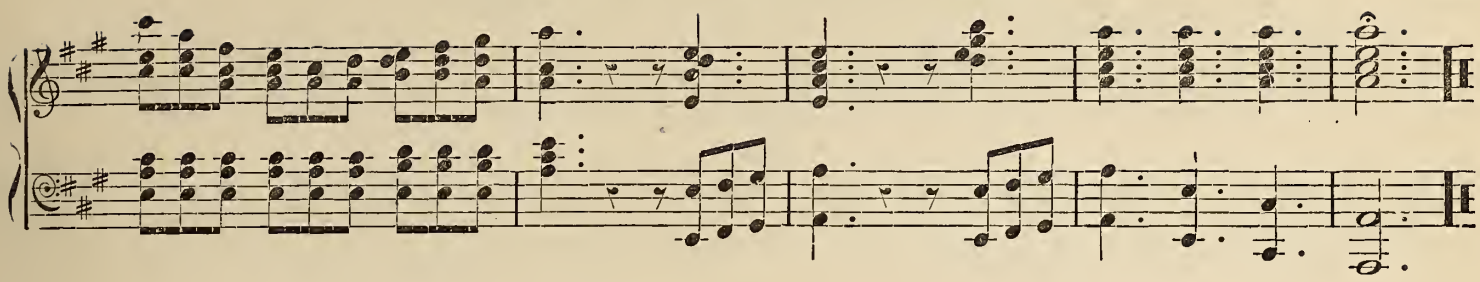
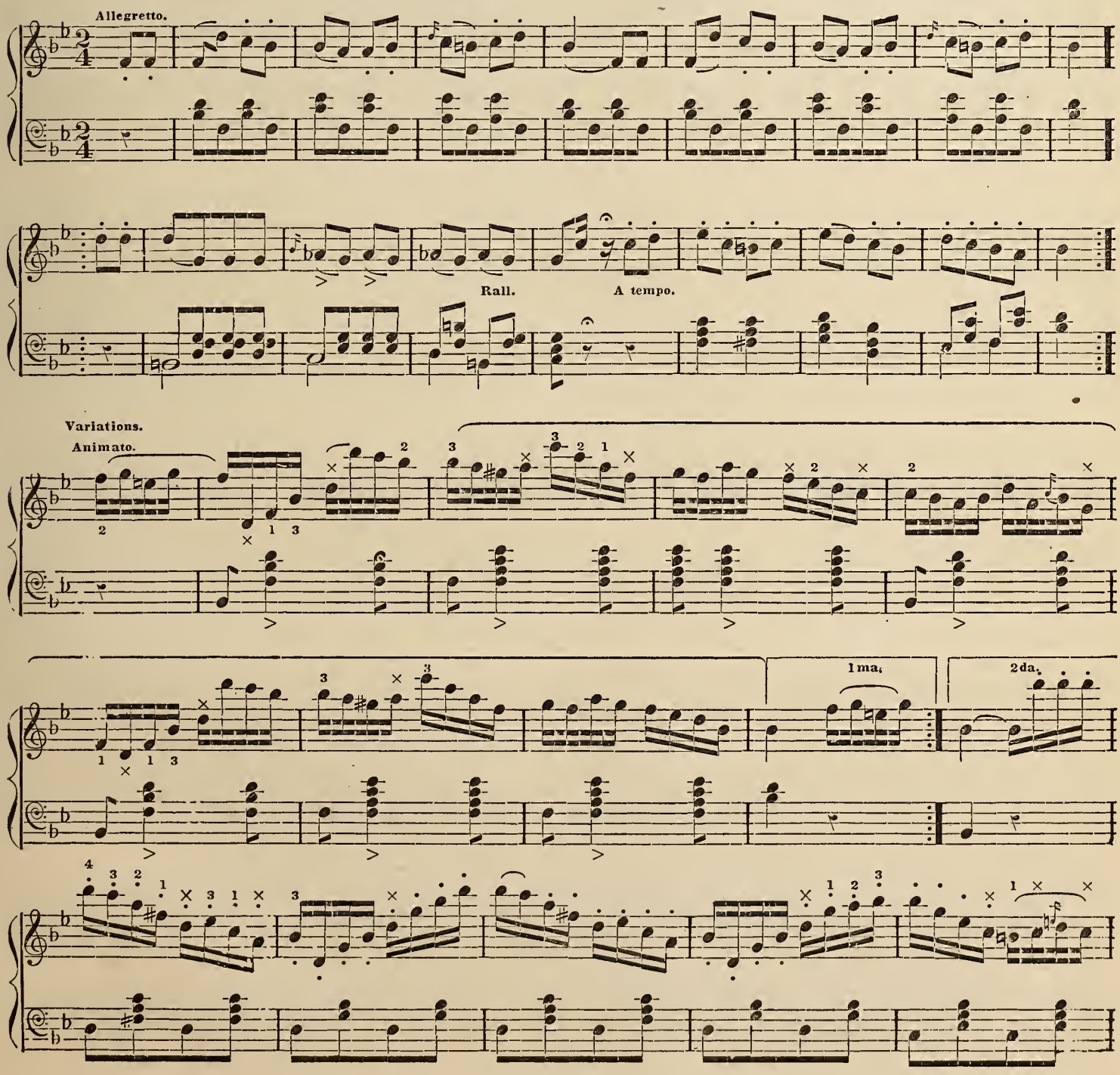
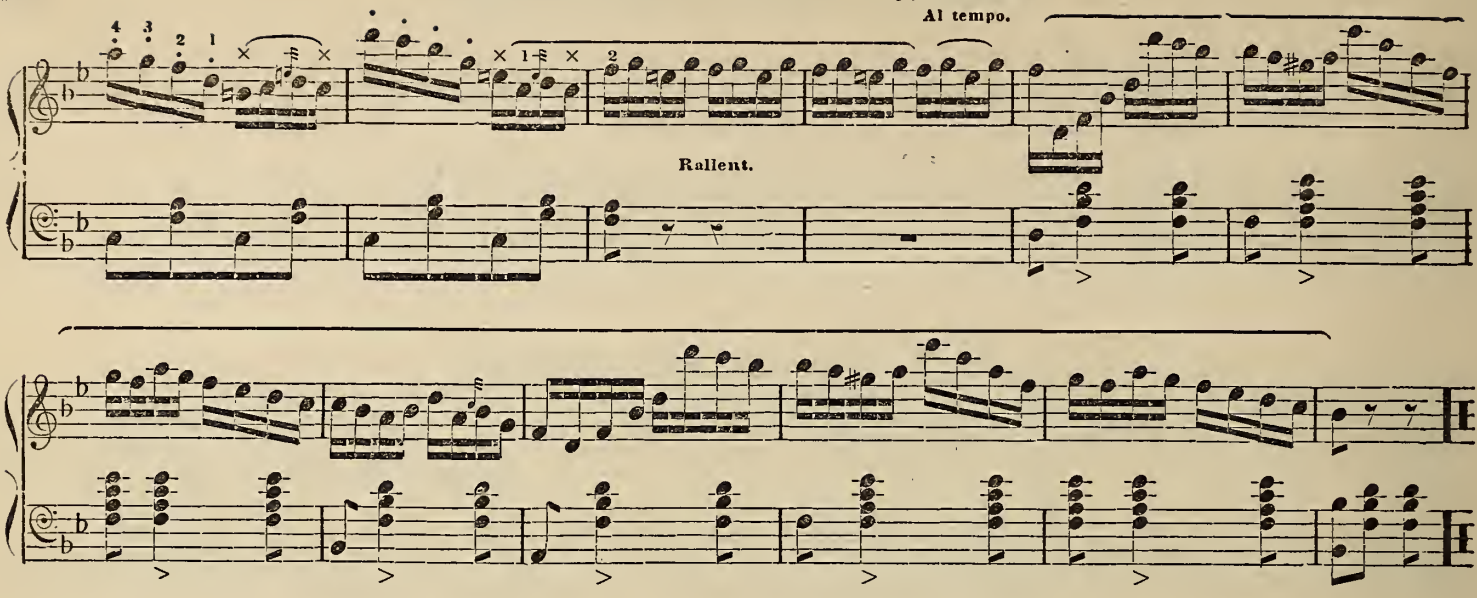


No. 10. From "ELISIRE D'AMORE."

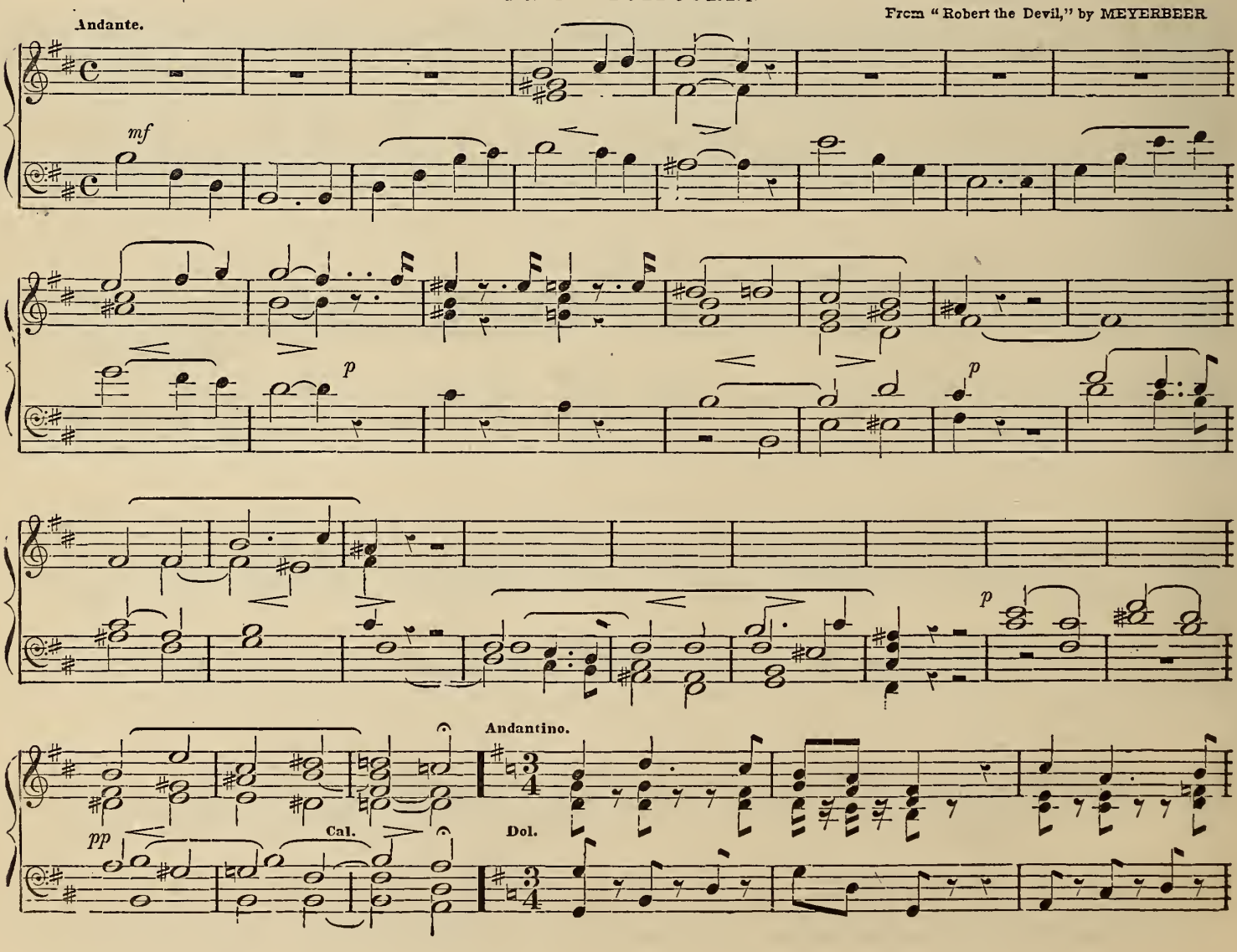


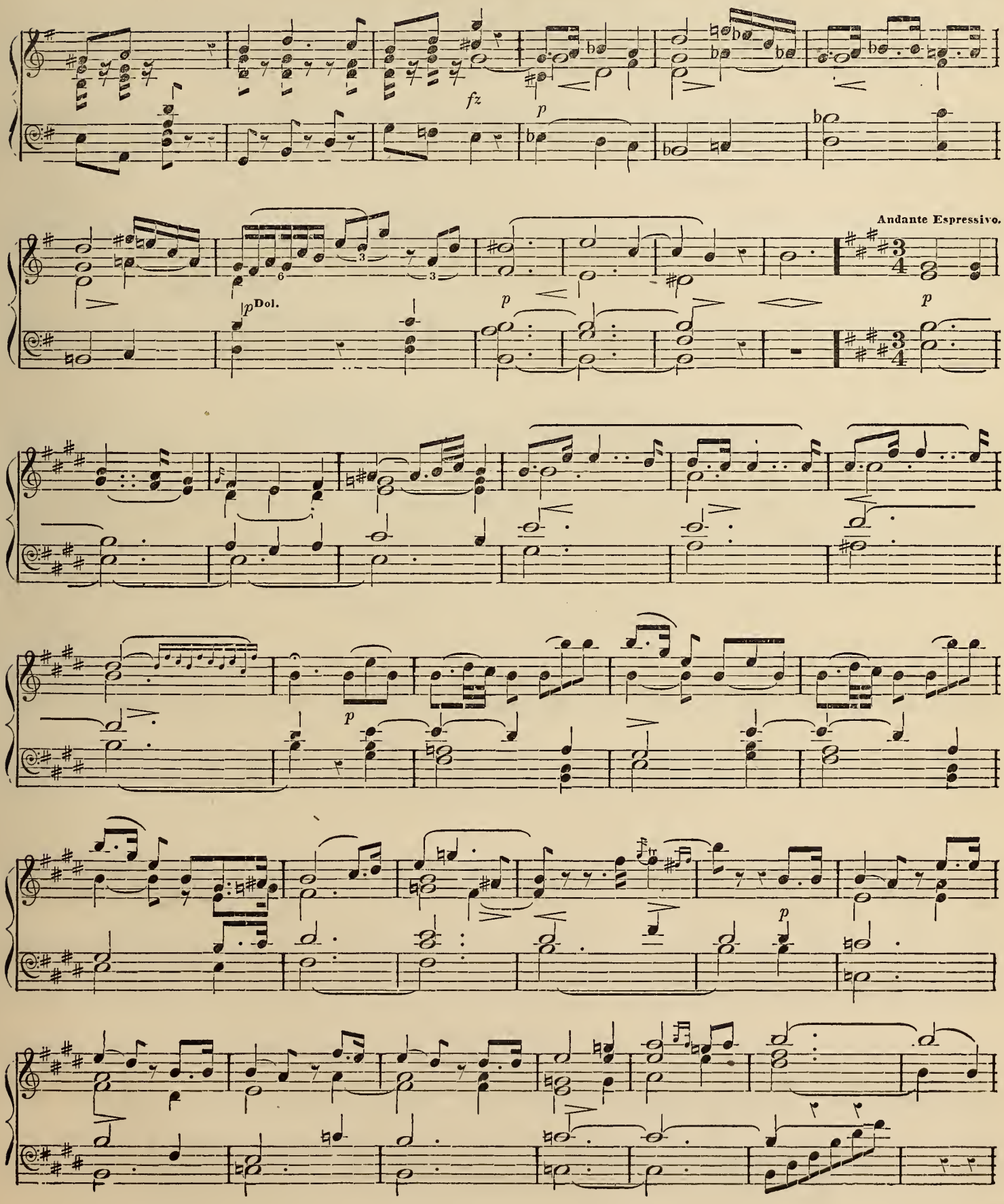
From "ELISIRE D'AMORE." Concluded.



No. 11. POTPOURRI.

From "Robert the Devil," by MEYERBEER

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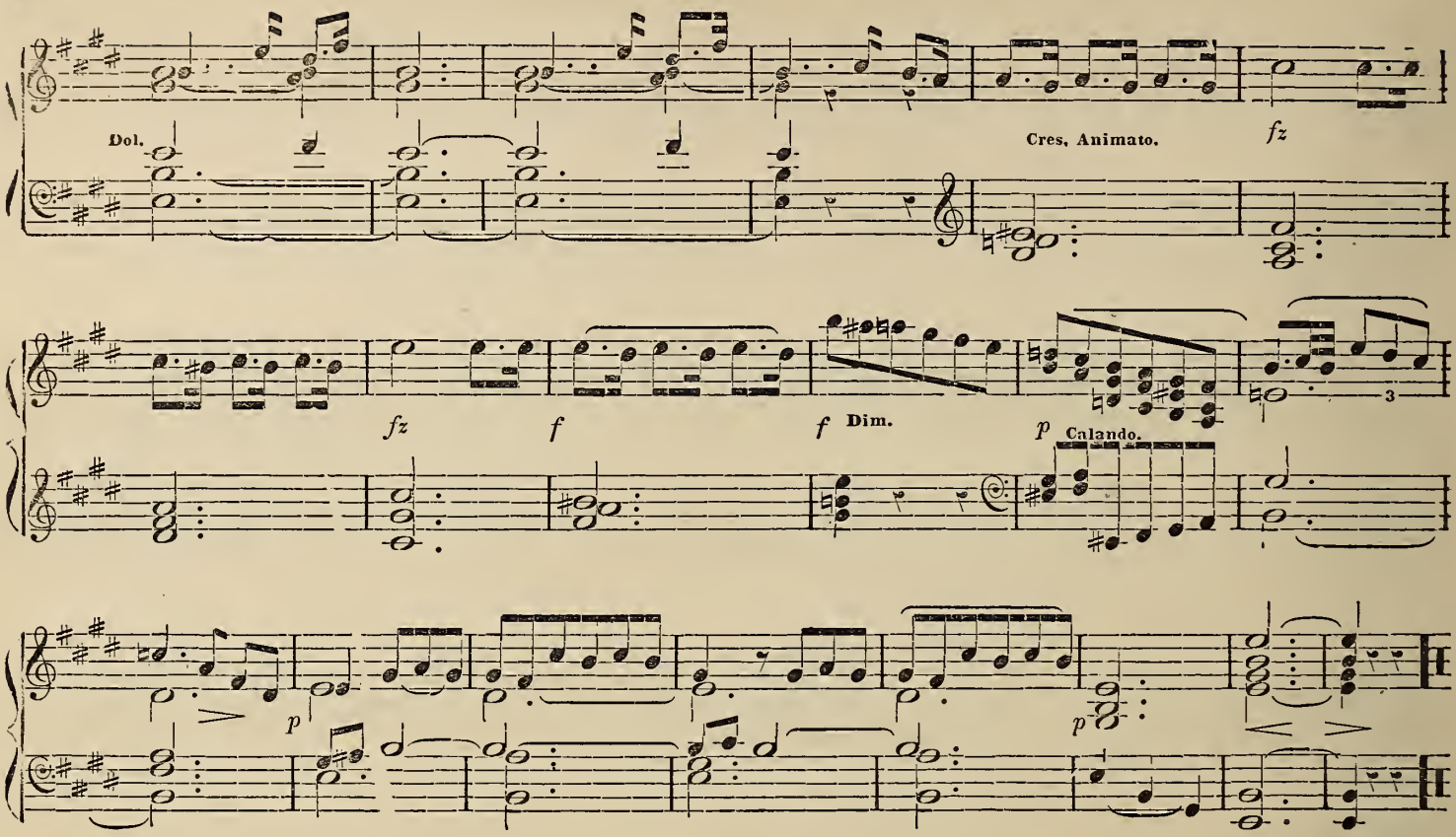
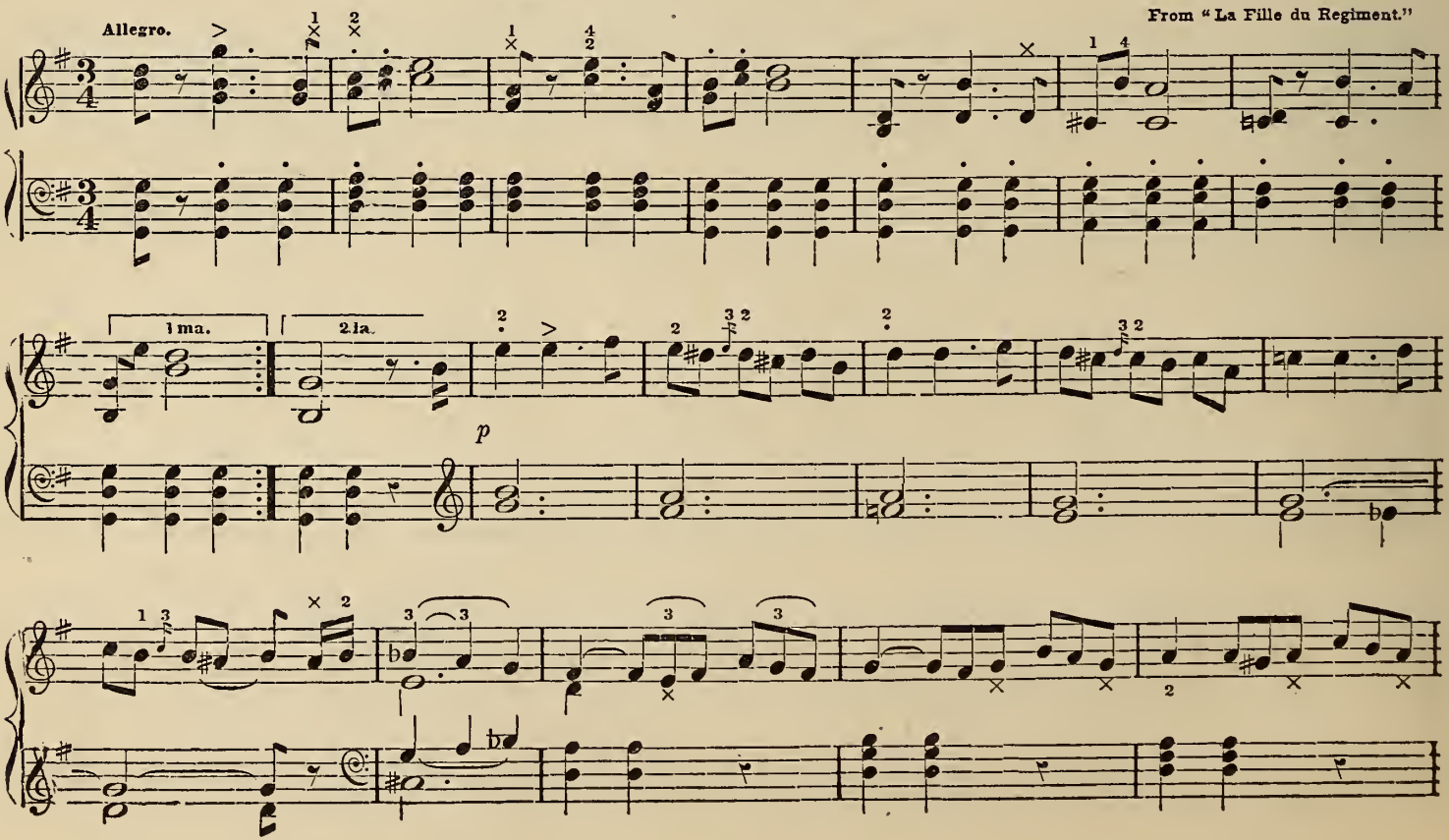
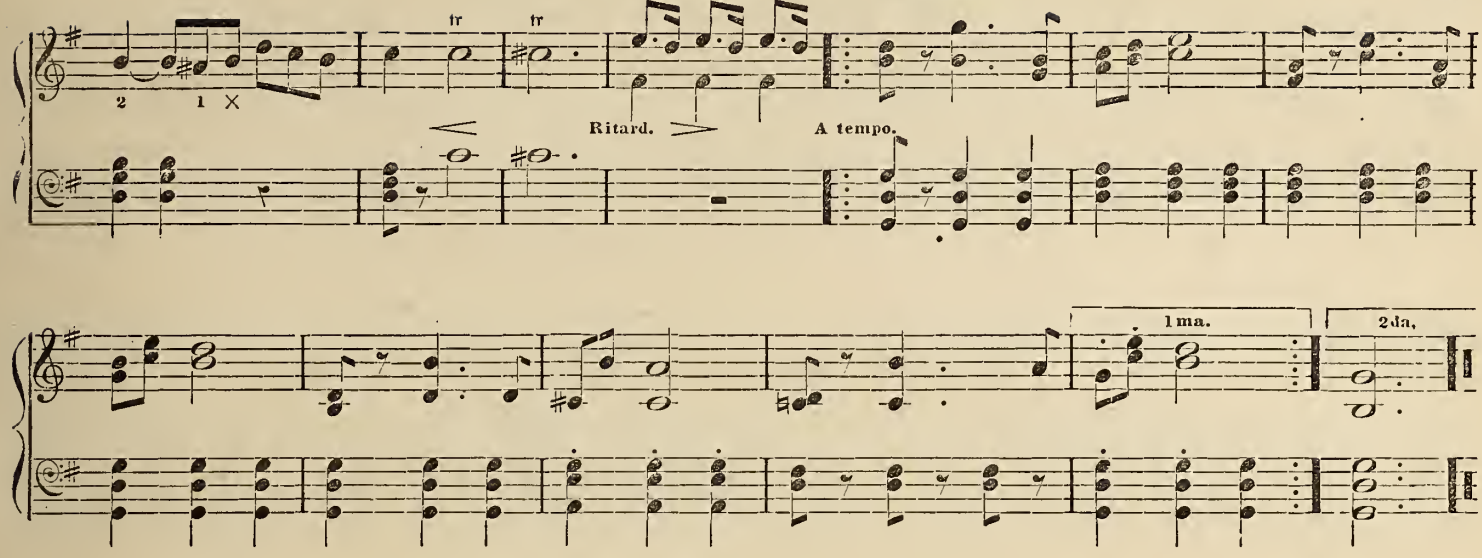
POTPOURRI. Concluded.



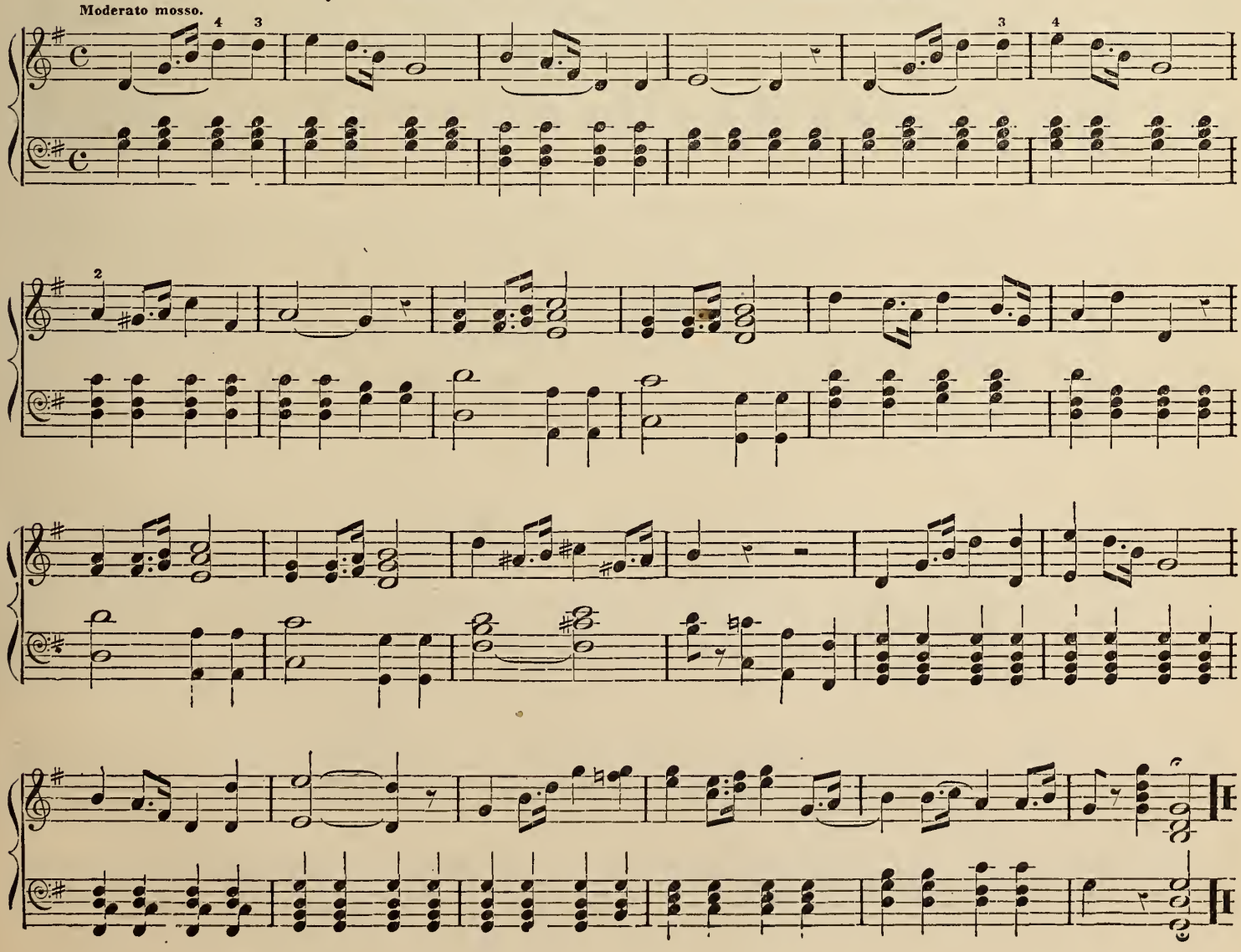
No. 12. SALUT A LA FRANCE.

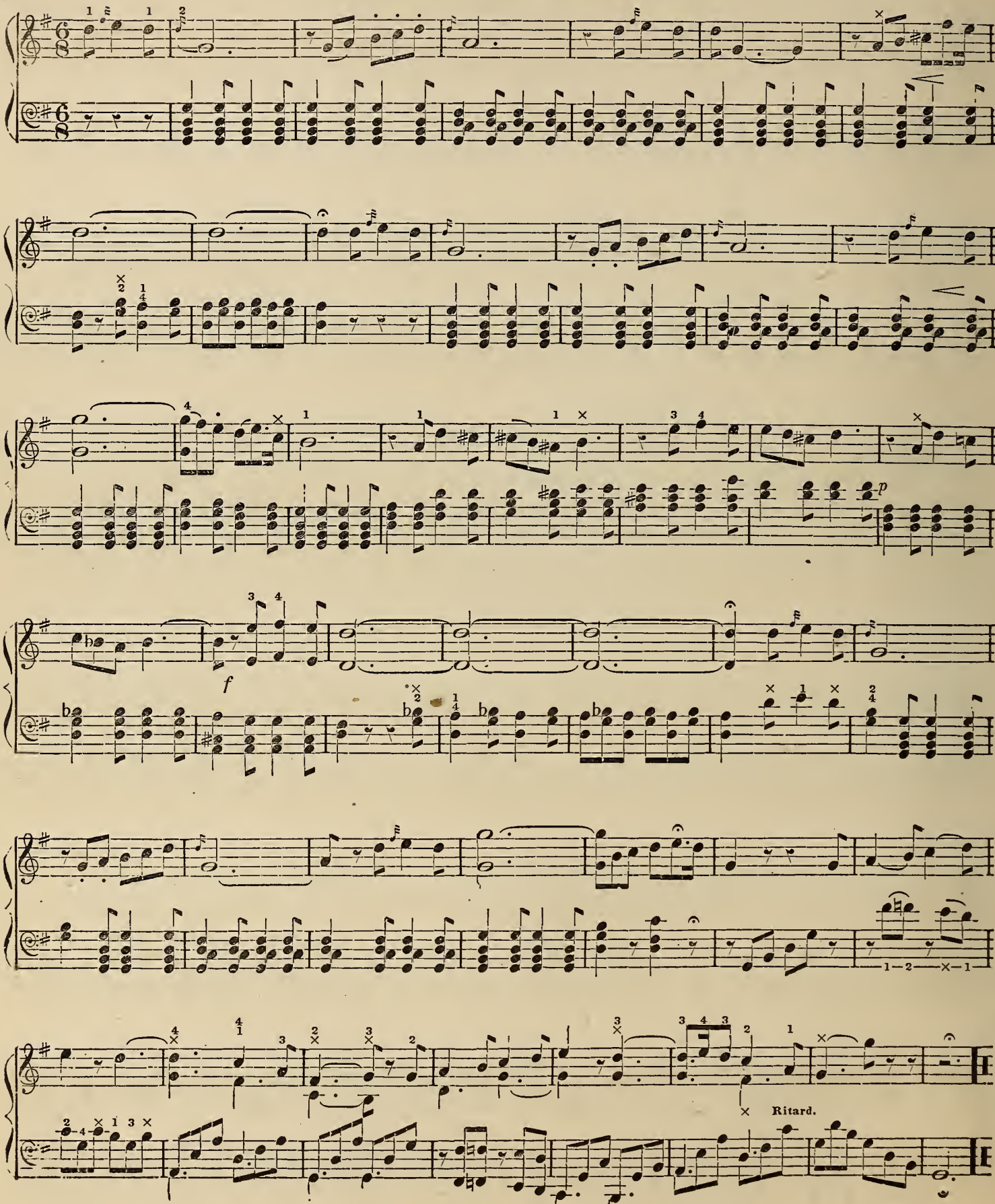
From "La Fille du Regiment."





No. 13. MARCH FROM "LUCIA DI LAMMERMOOR."

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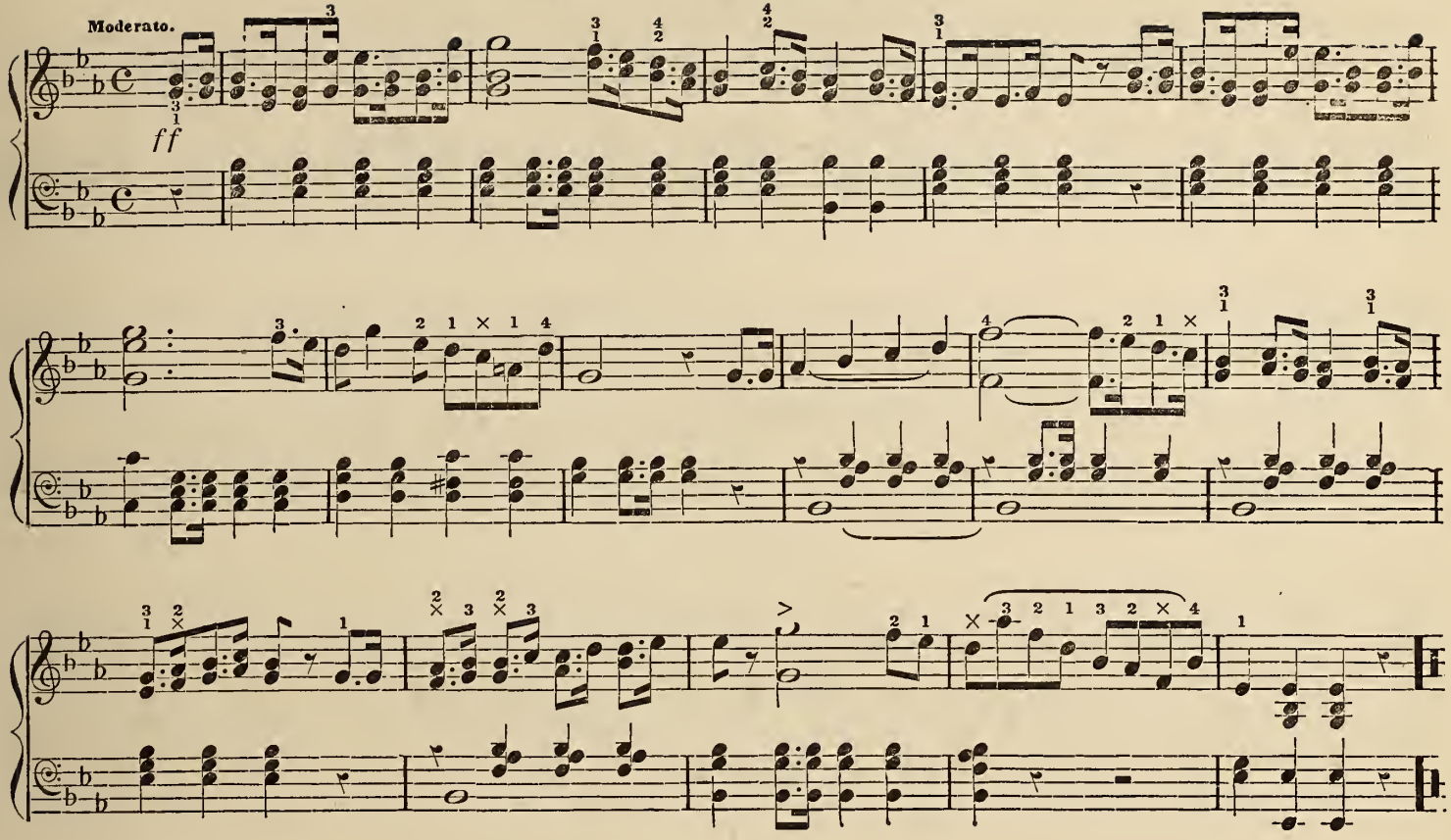
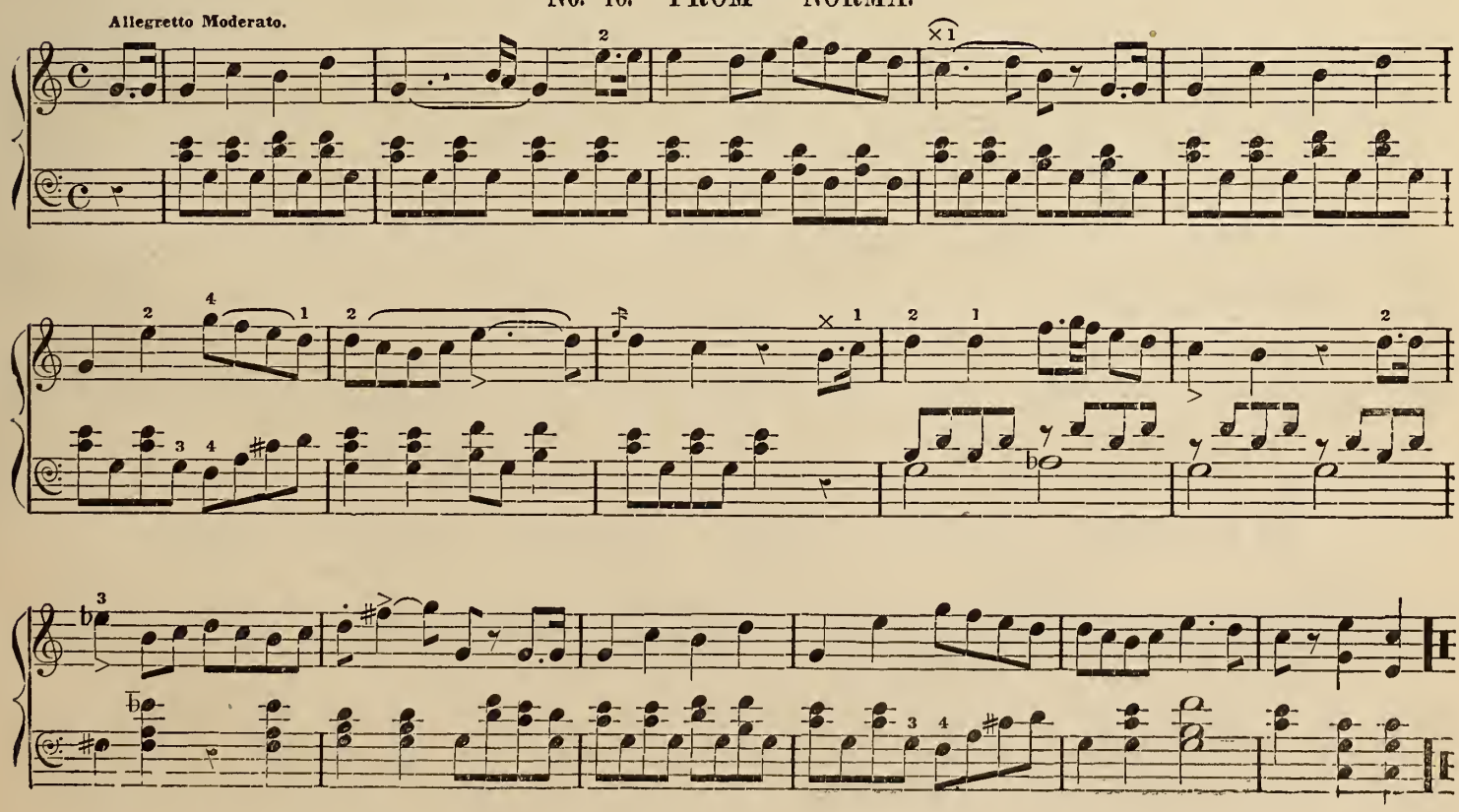
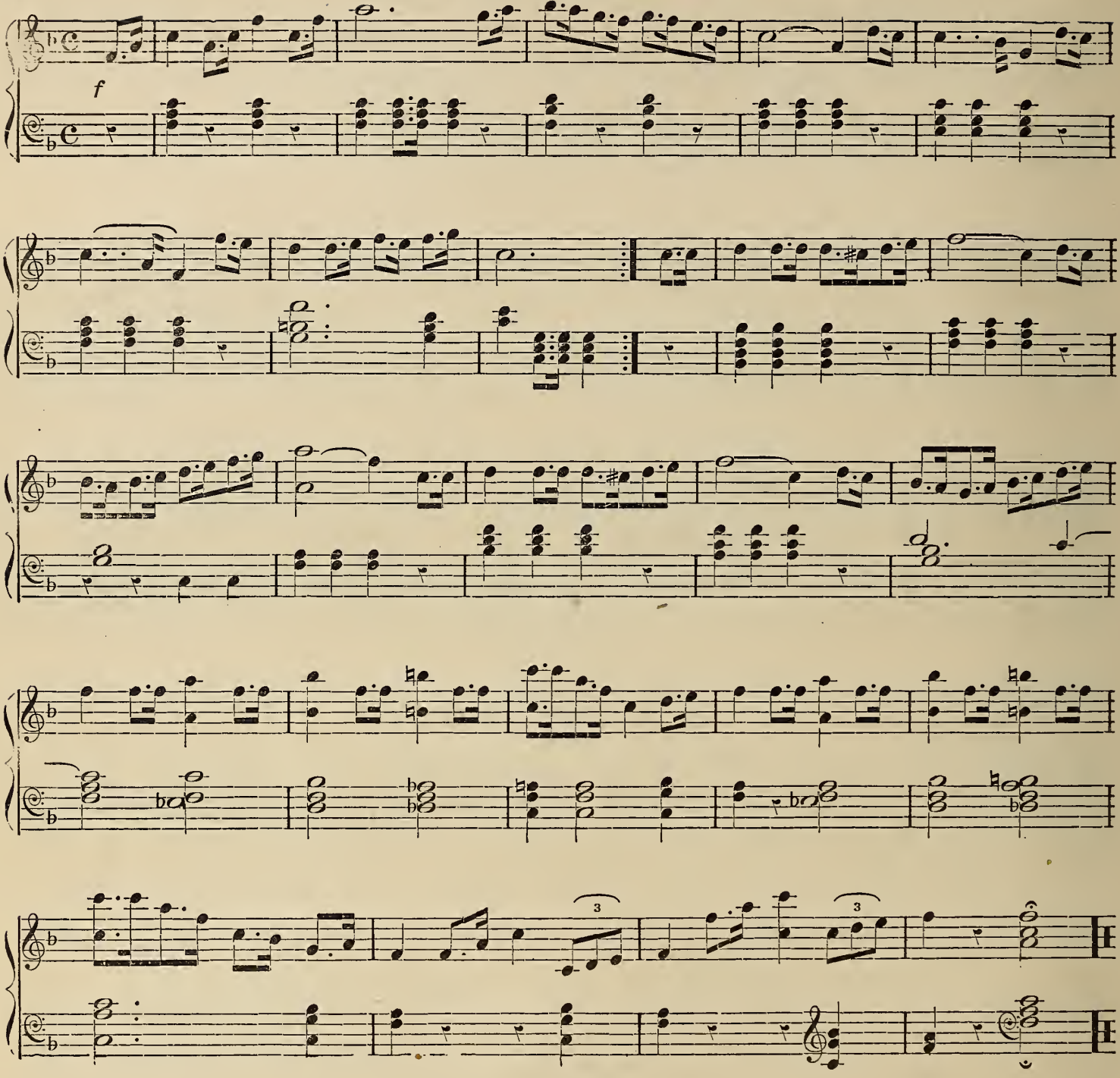
No. 15. FROM "NORMA."



No. 16. FROM "NORMA."

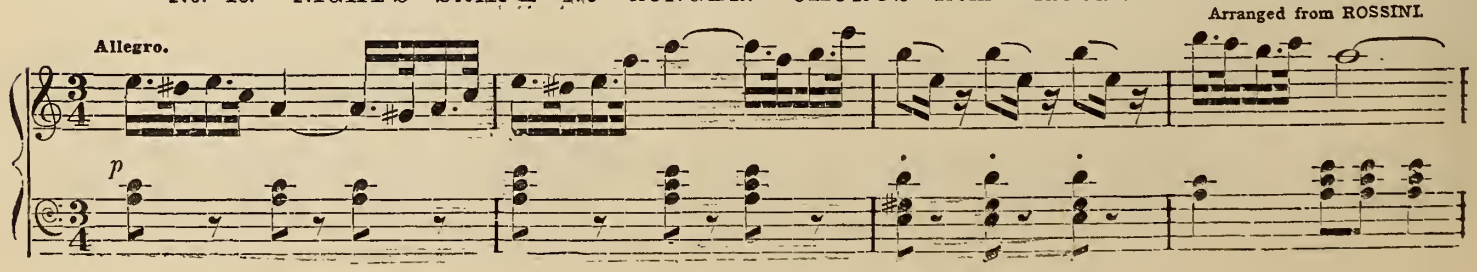


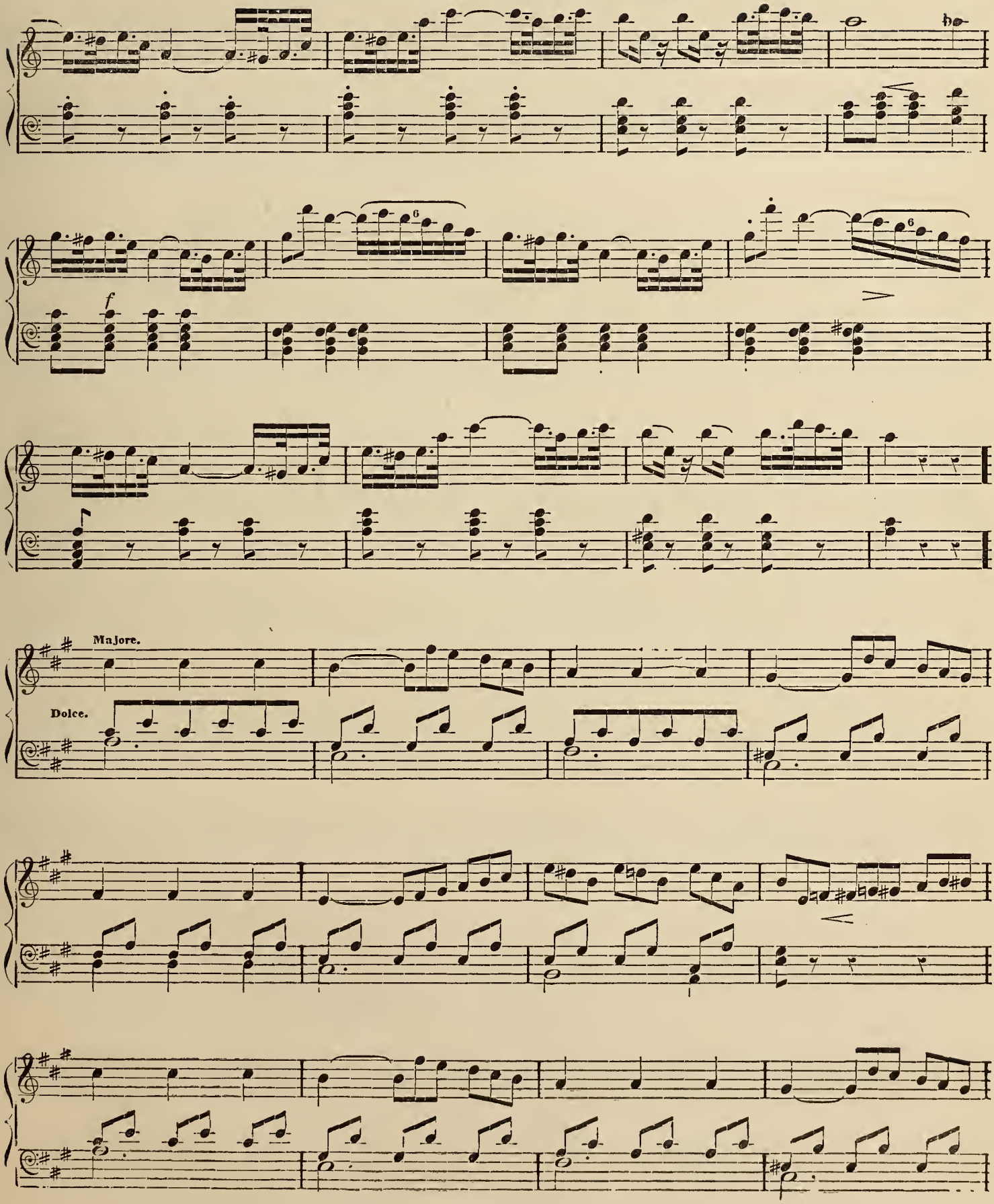
No. 17. MARCH FROM "NORMA."



No. 18. NIGHT'S SHADE NO LONGER. CHORUS from "MOSES IN EGYPT."

Arranged from ROSSINI.

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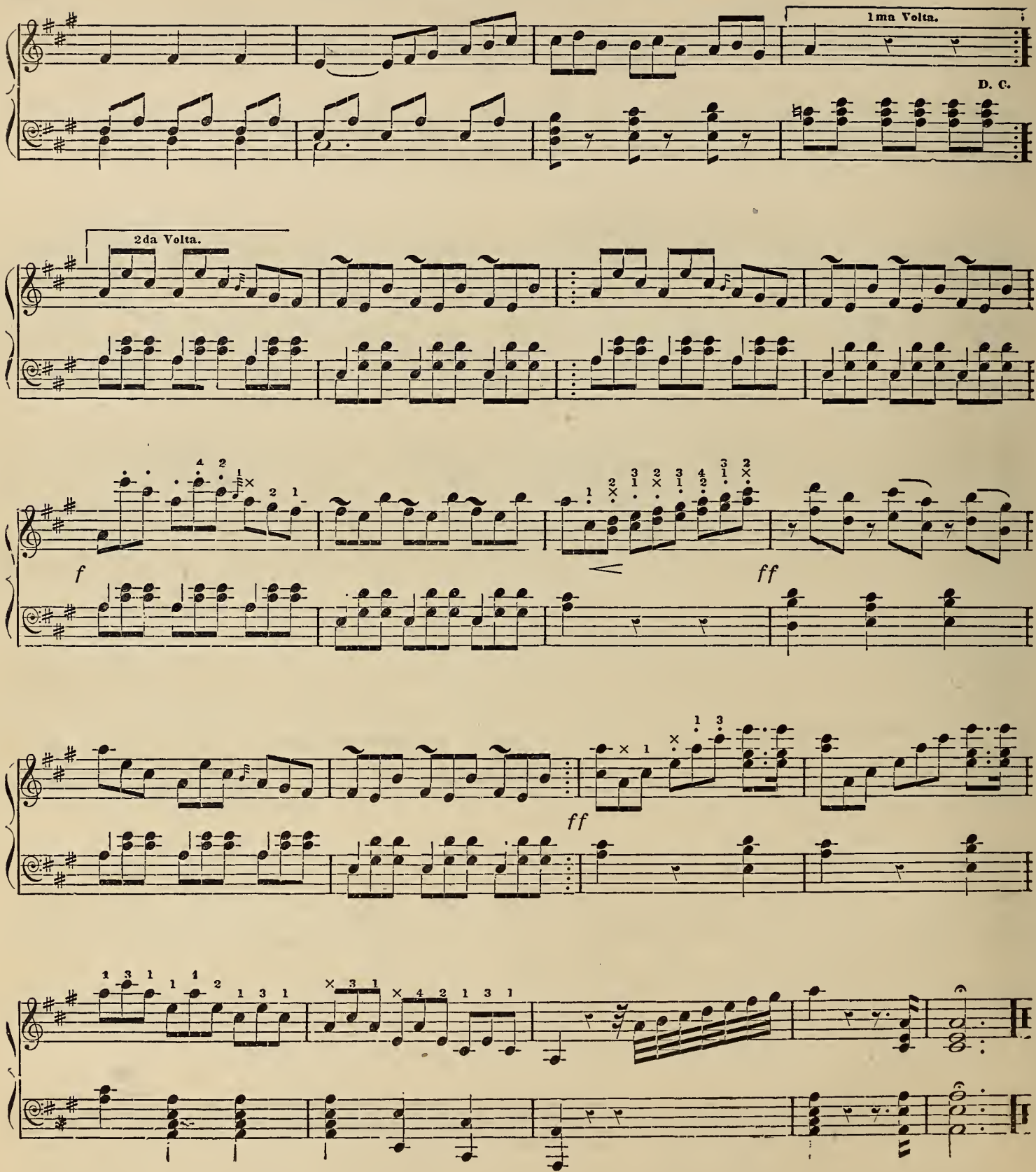
Majore.
Dolce.


1ma Volta.
D. C.
2da Volta.
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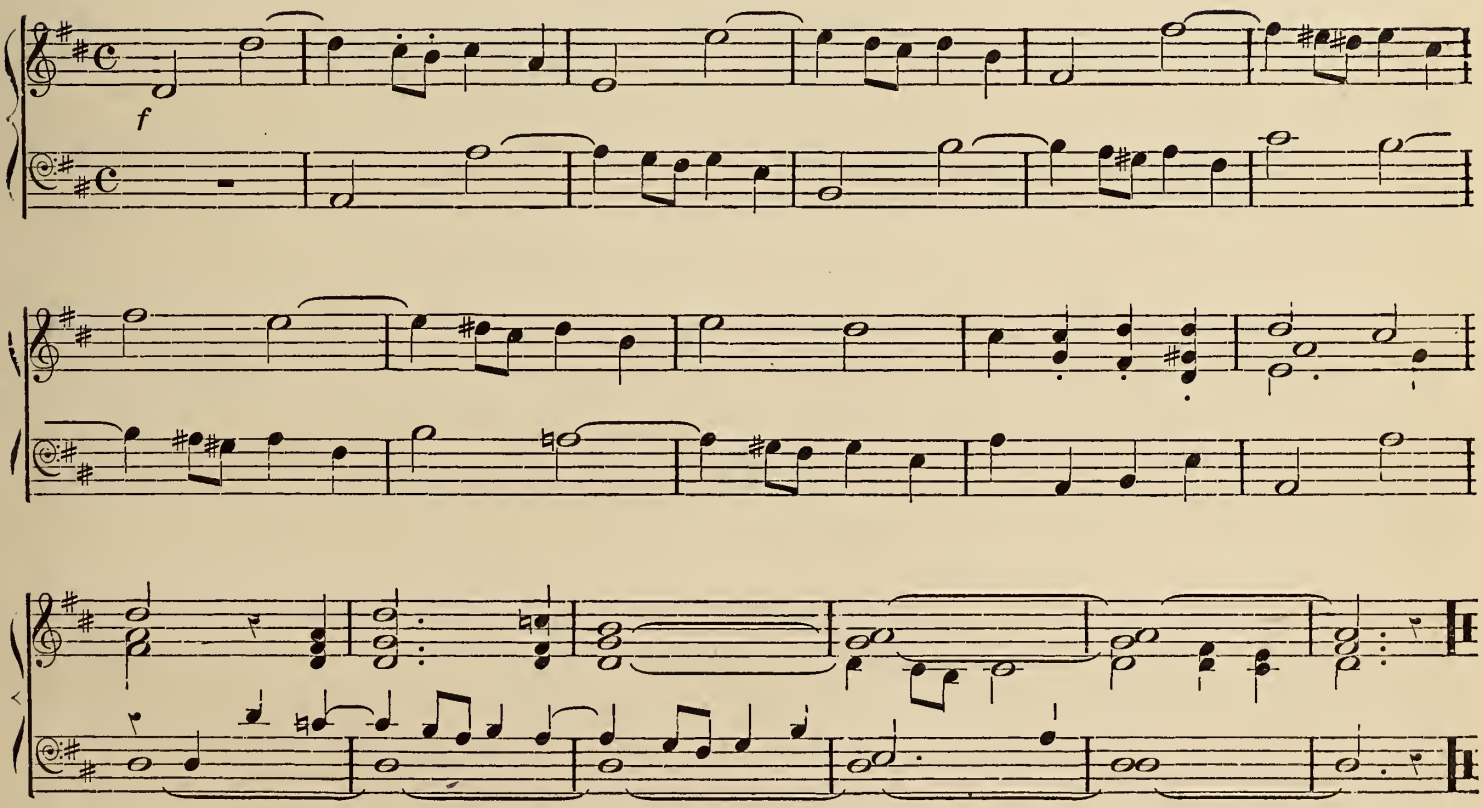
ff
ff

PART FIFTH.

EASY VOLUNTARIES, INTERLUDES, TUNES, Etc.

No. 1. VOLUNTARY.



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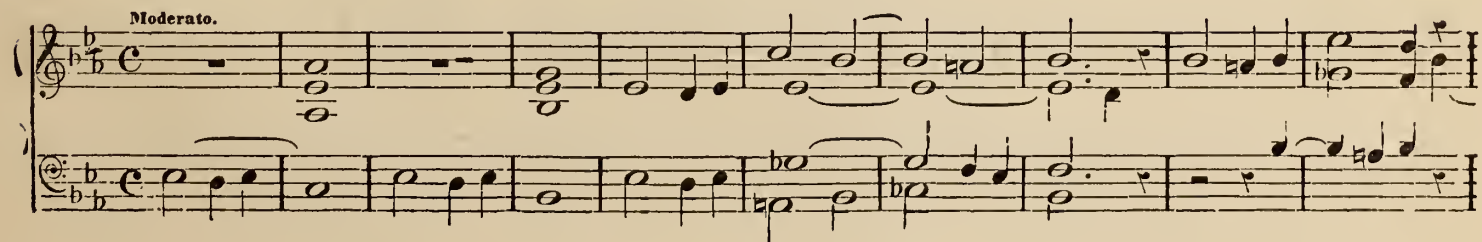

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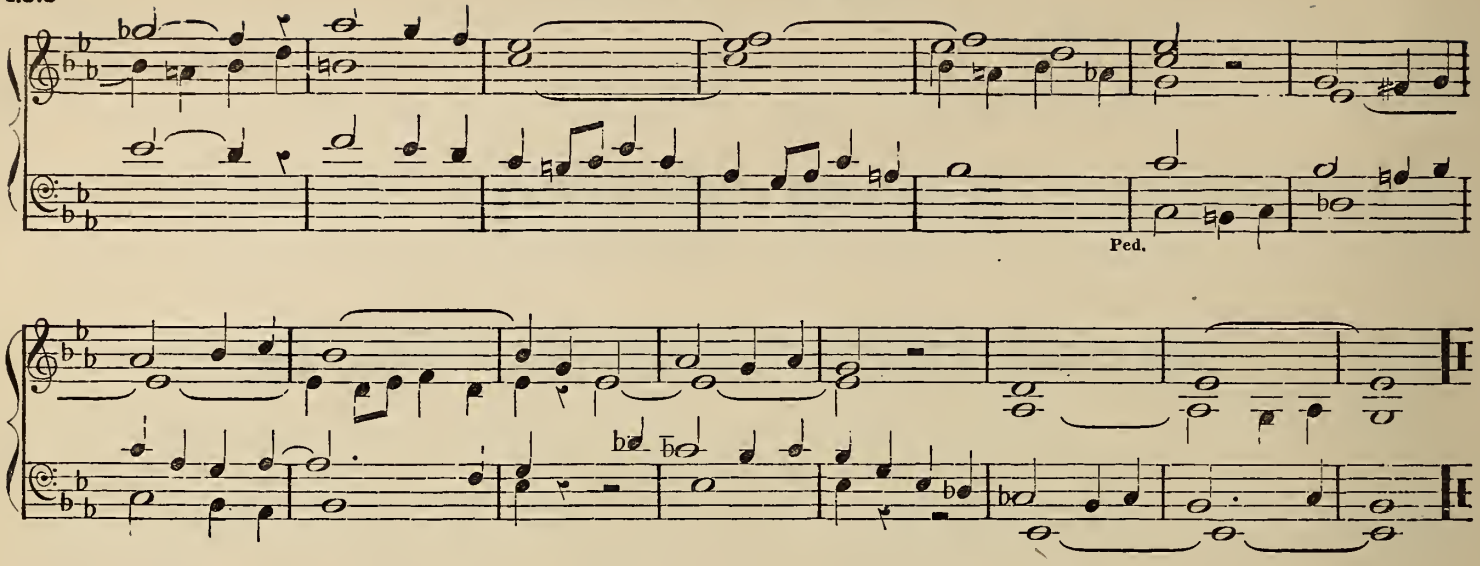

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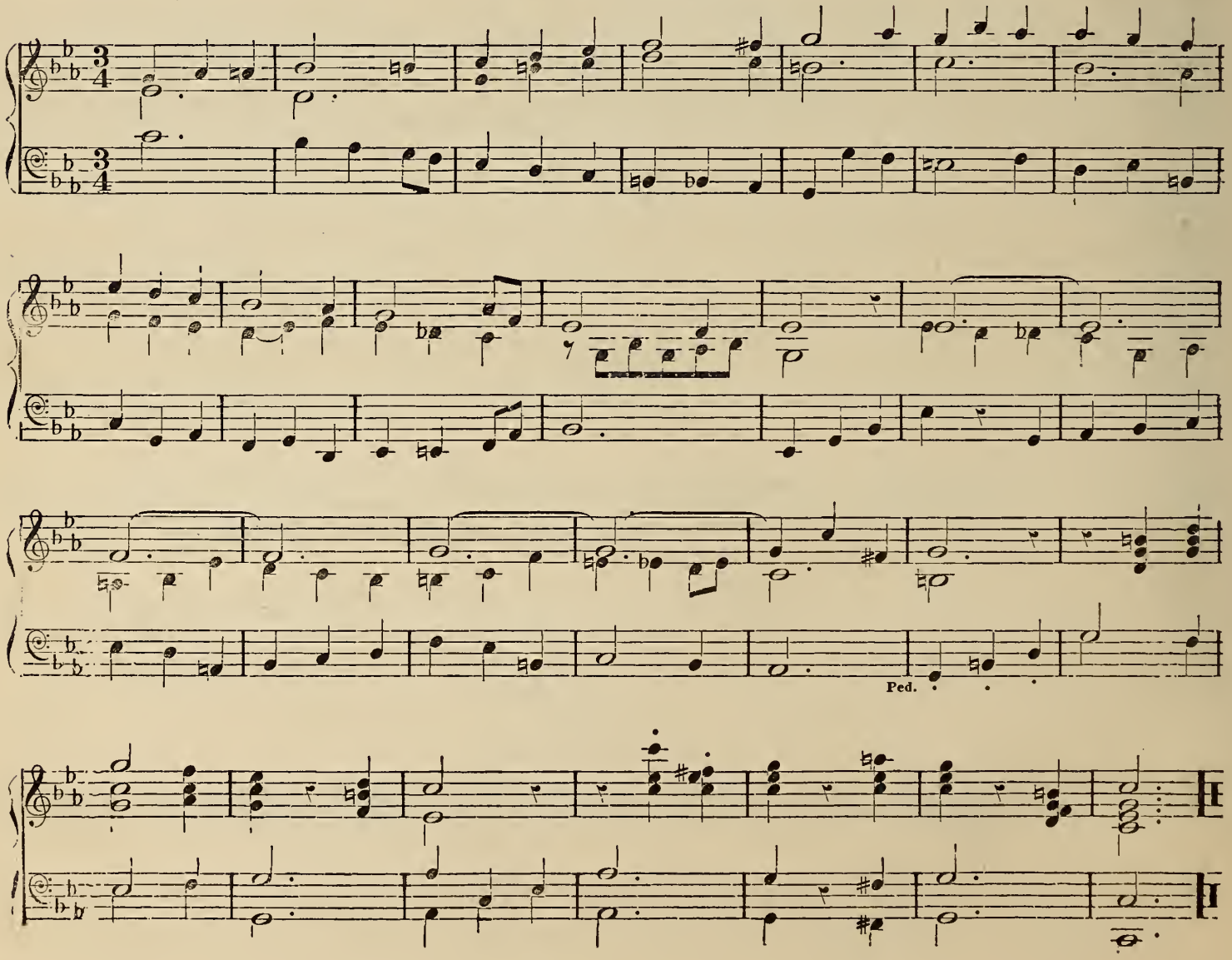

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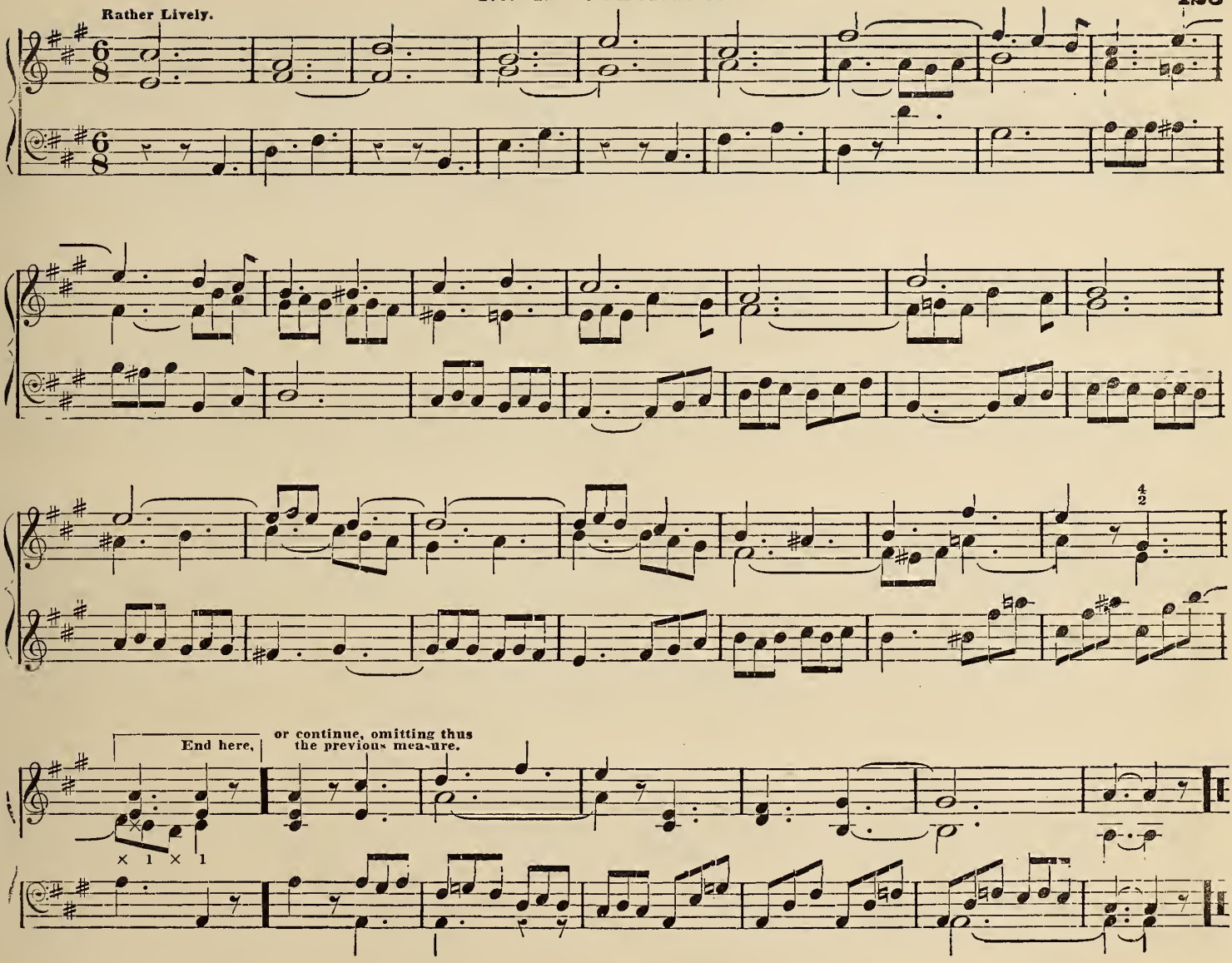

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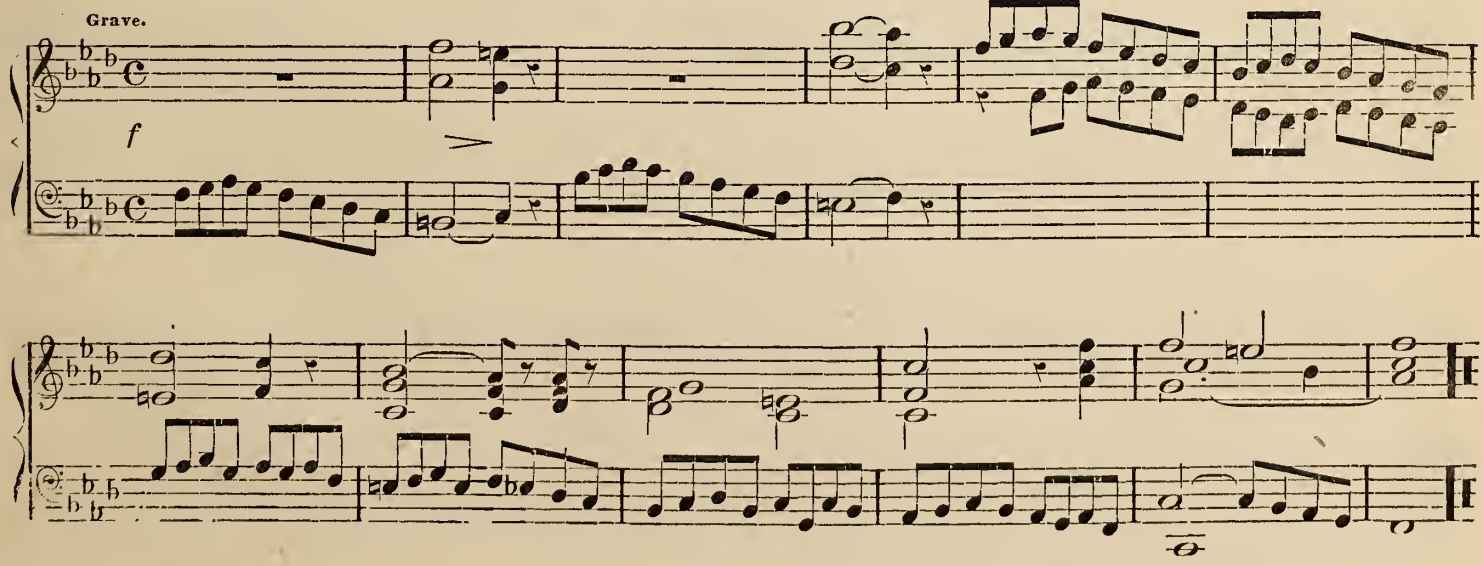
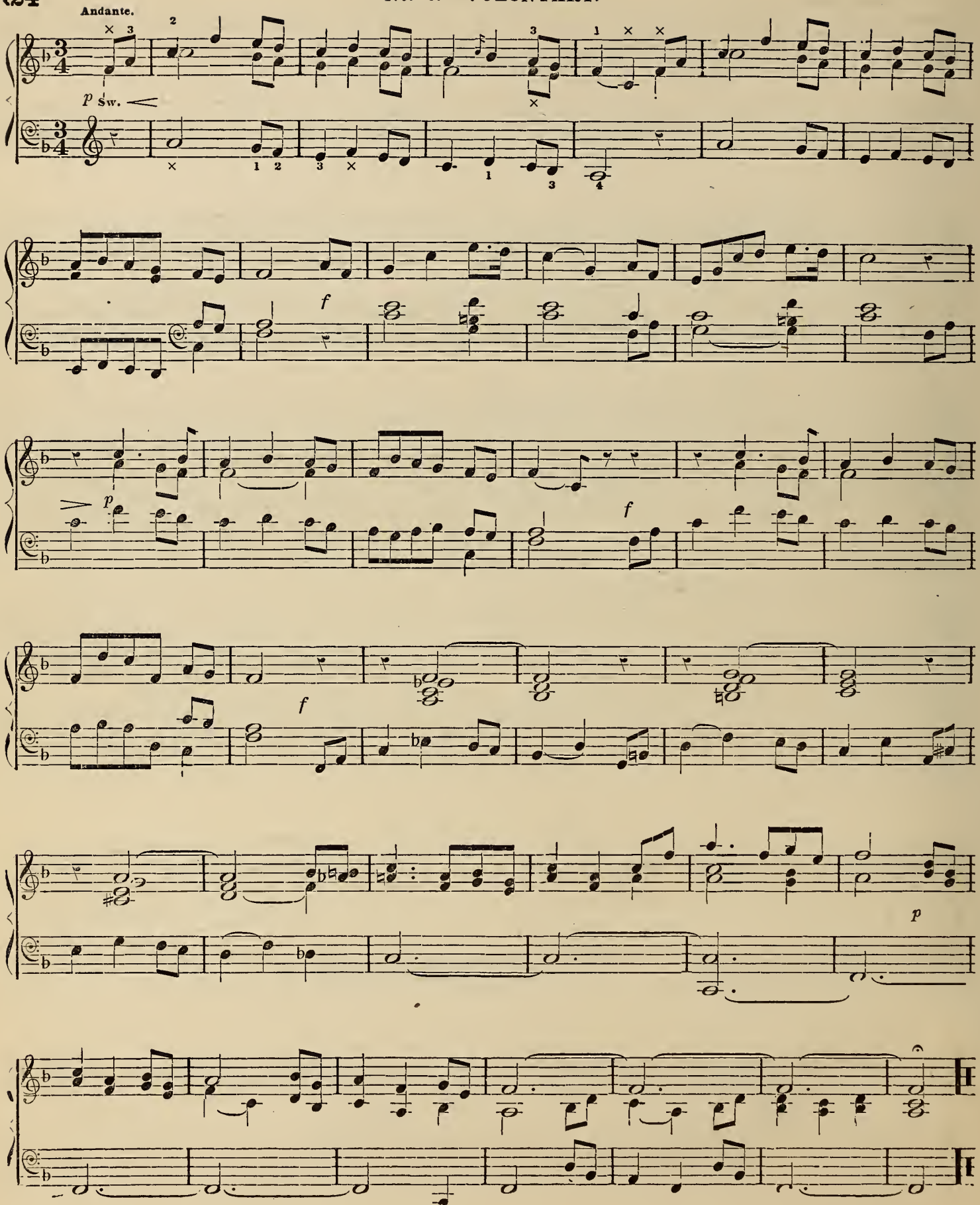
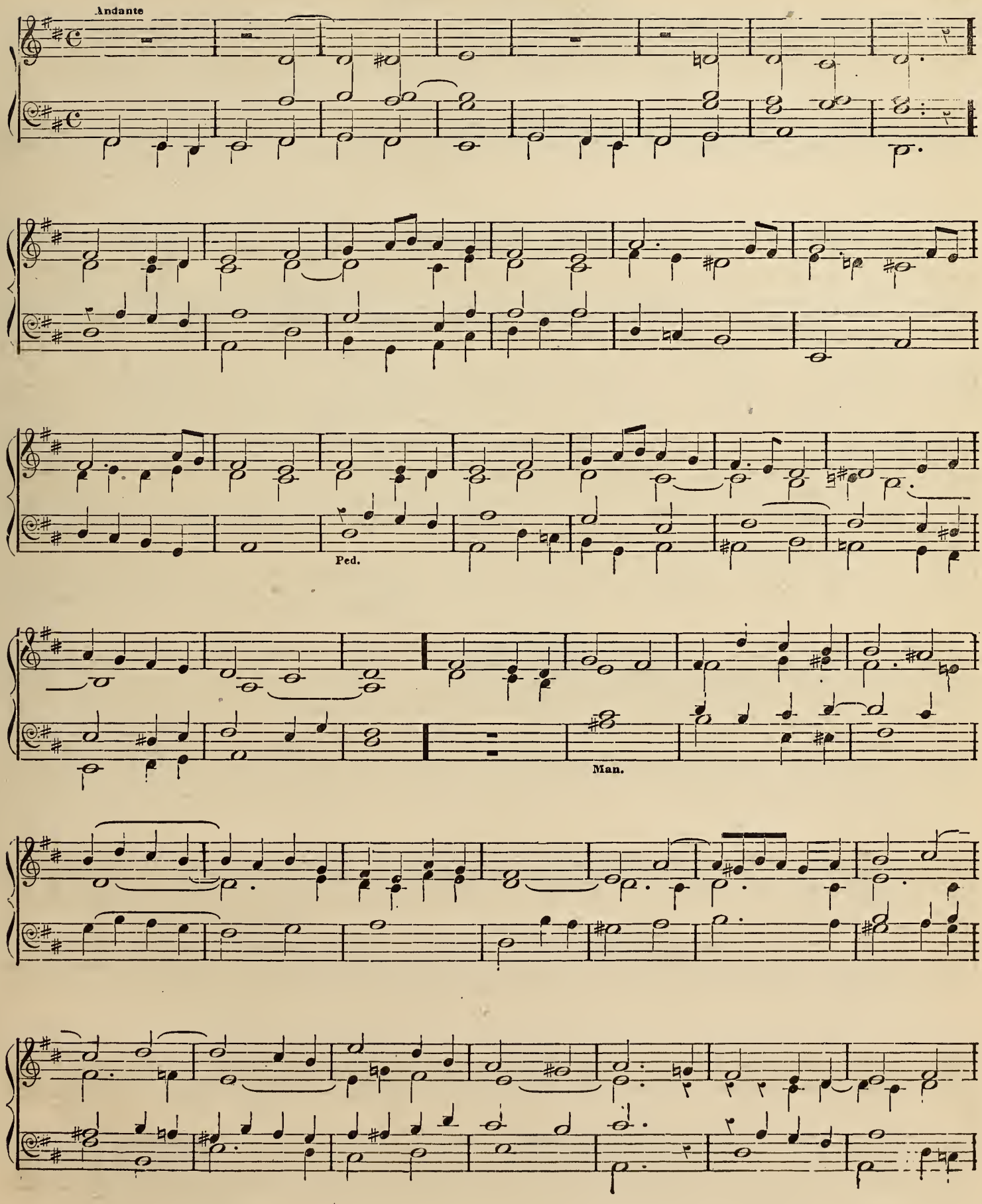
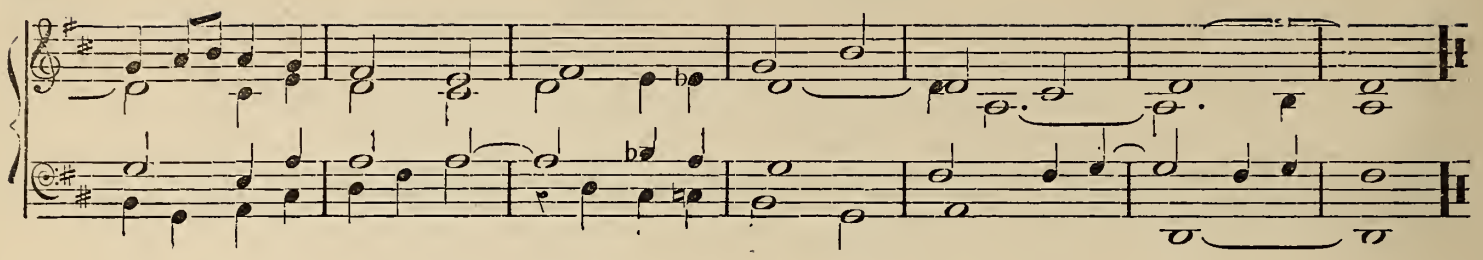


No. 6. VOLUNTARY.




Andante
Ped.
Man.



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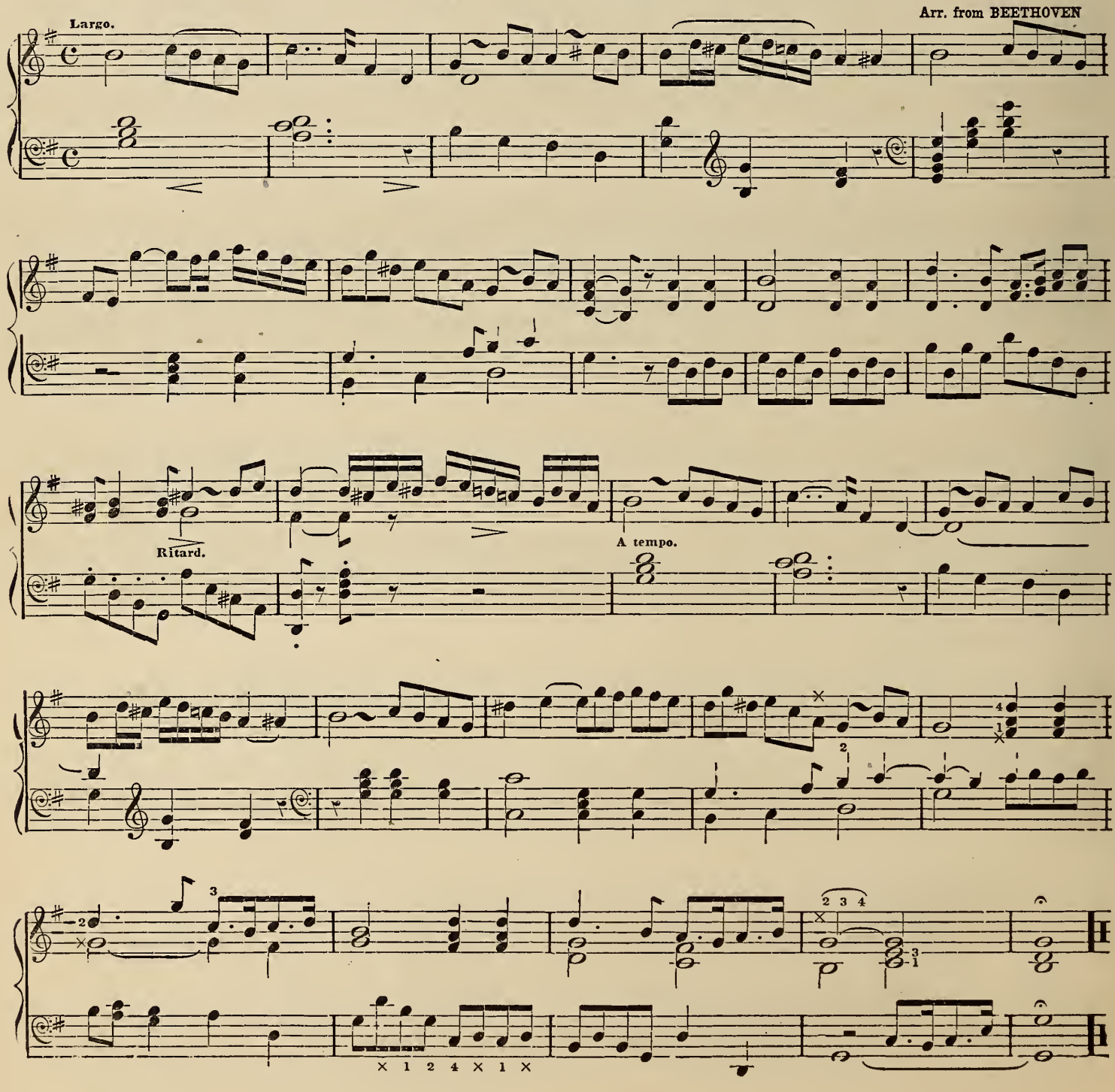

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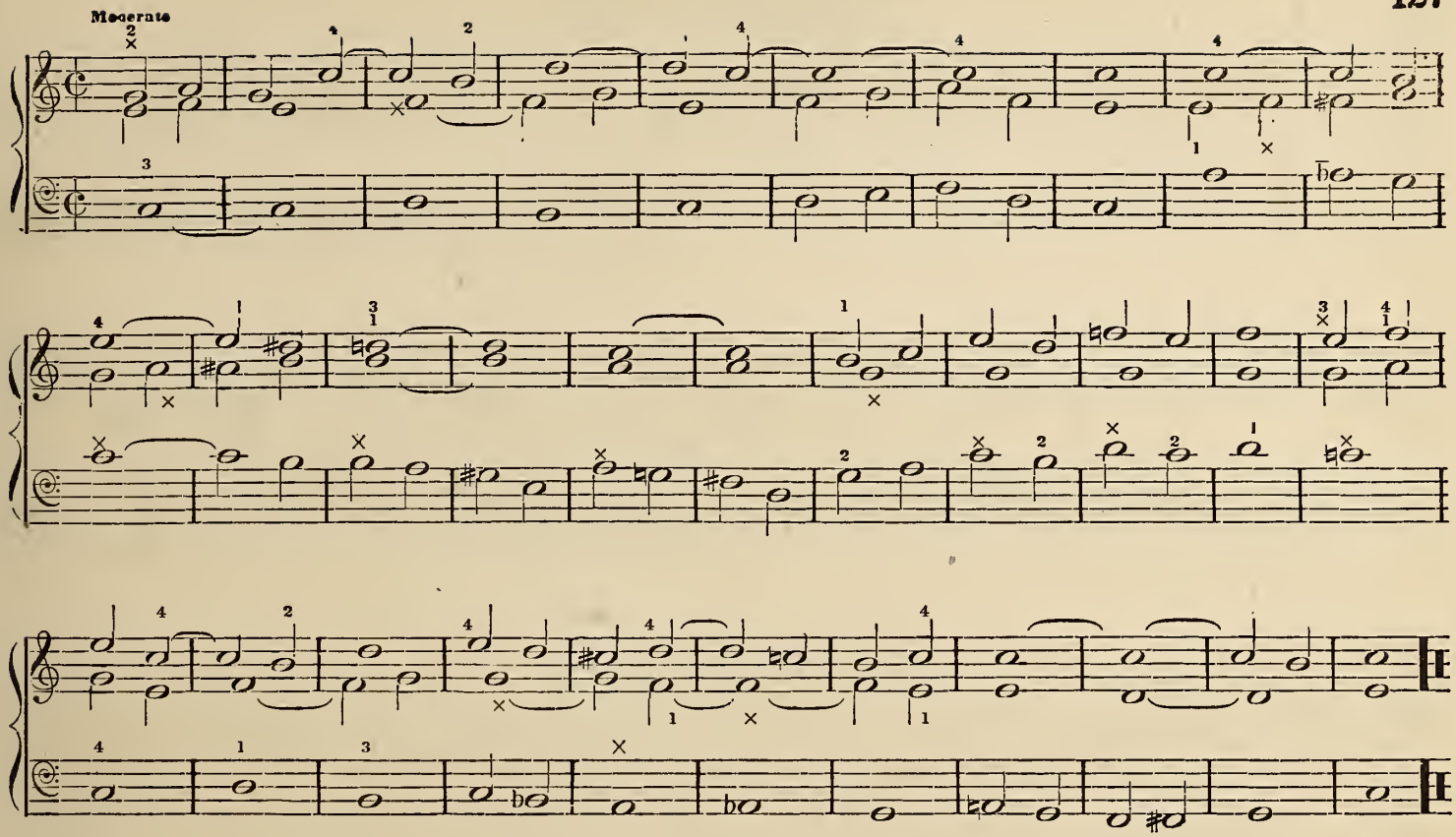

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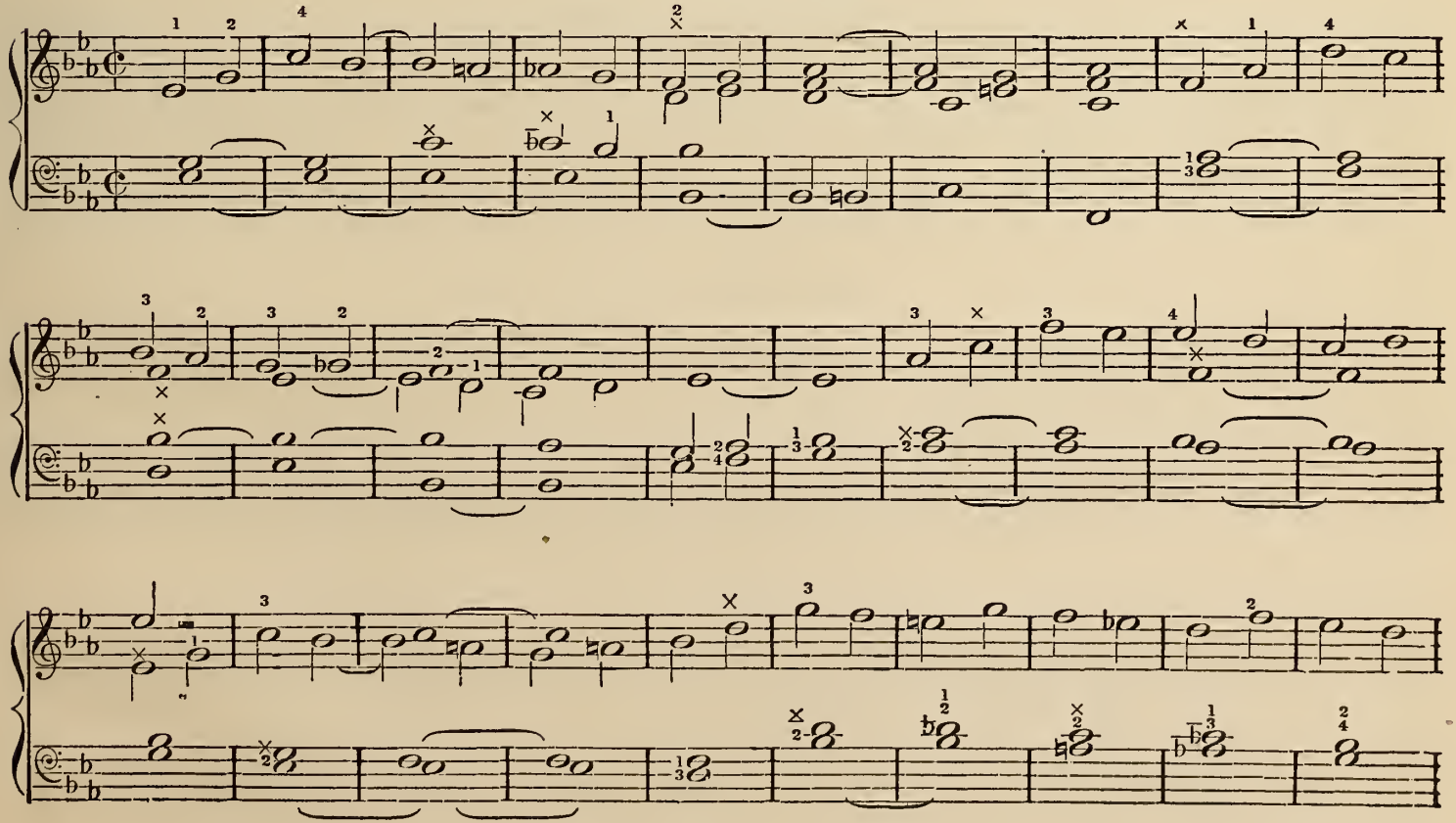

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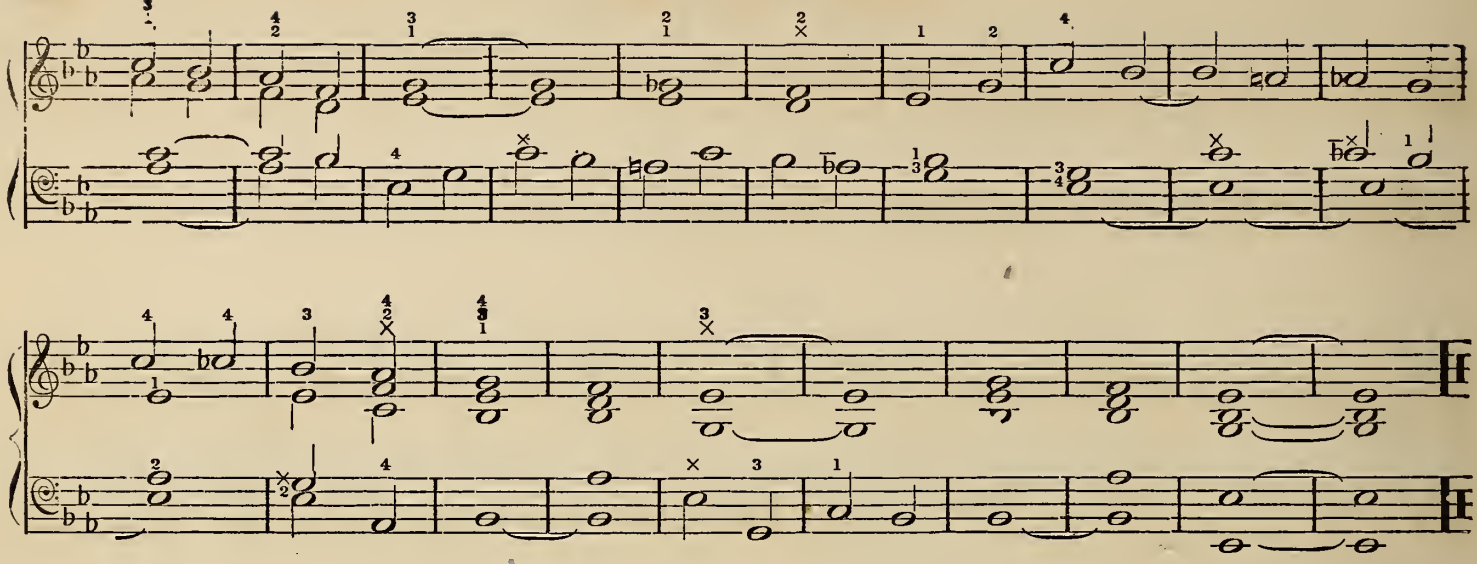

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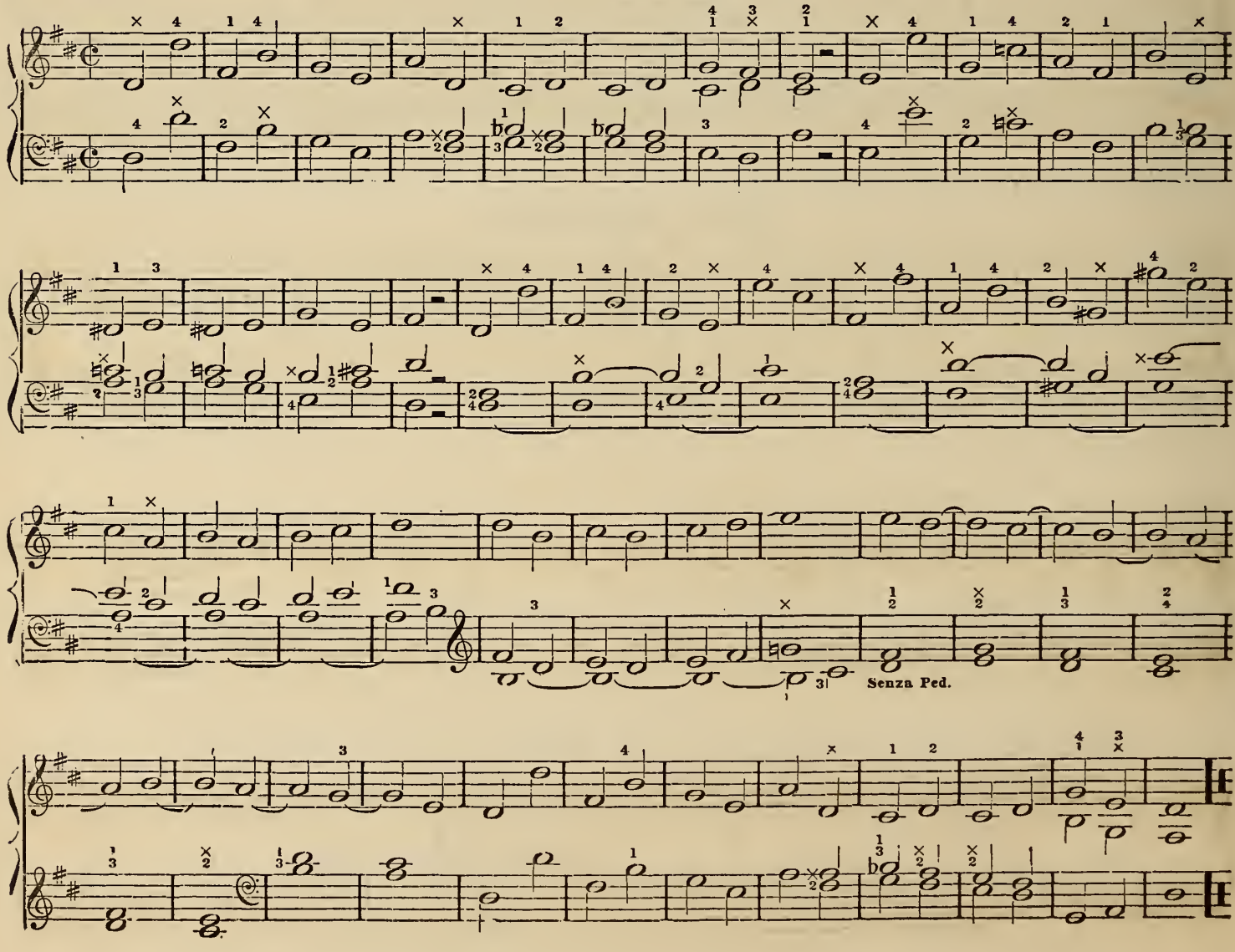

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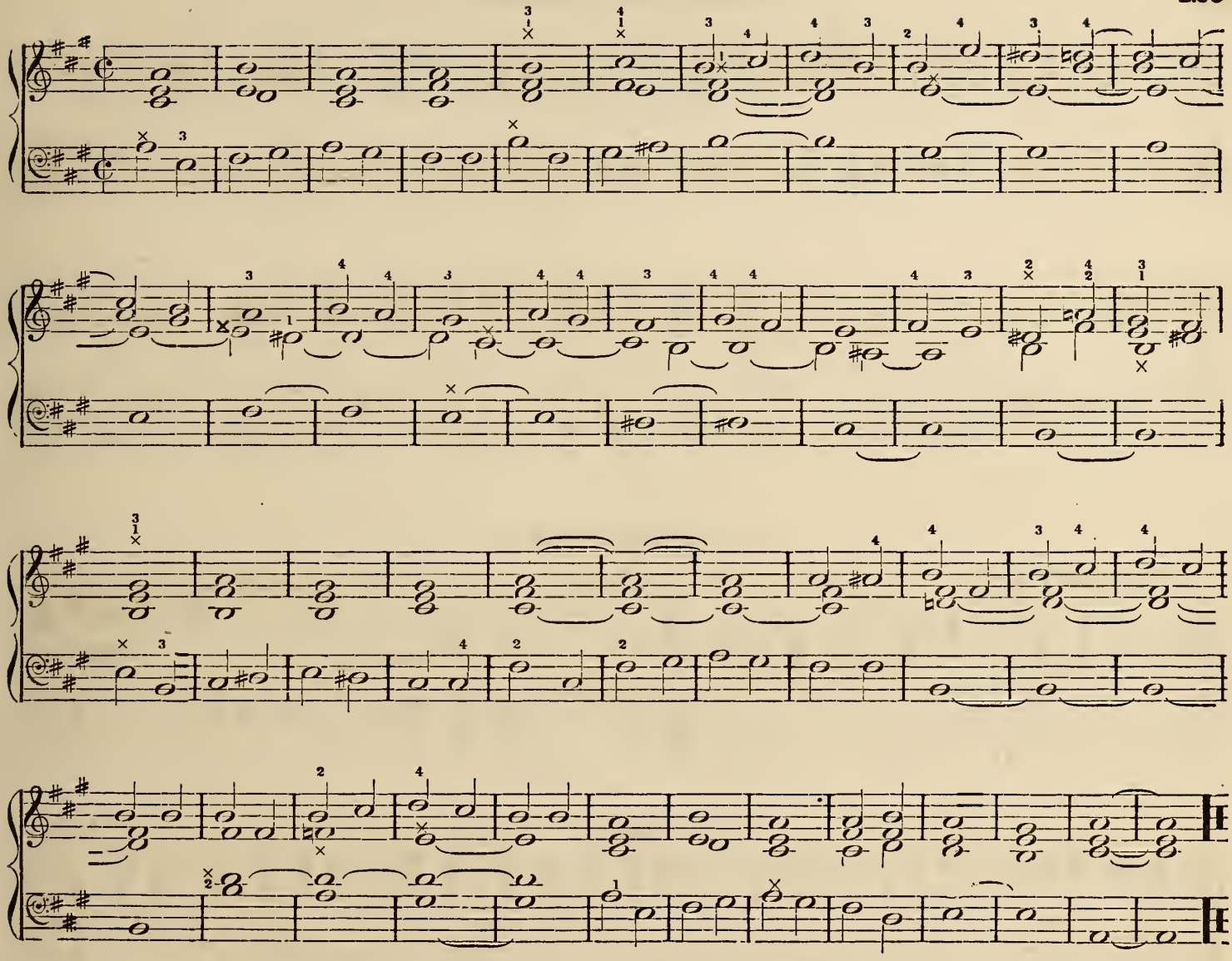

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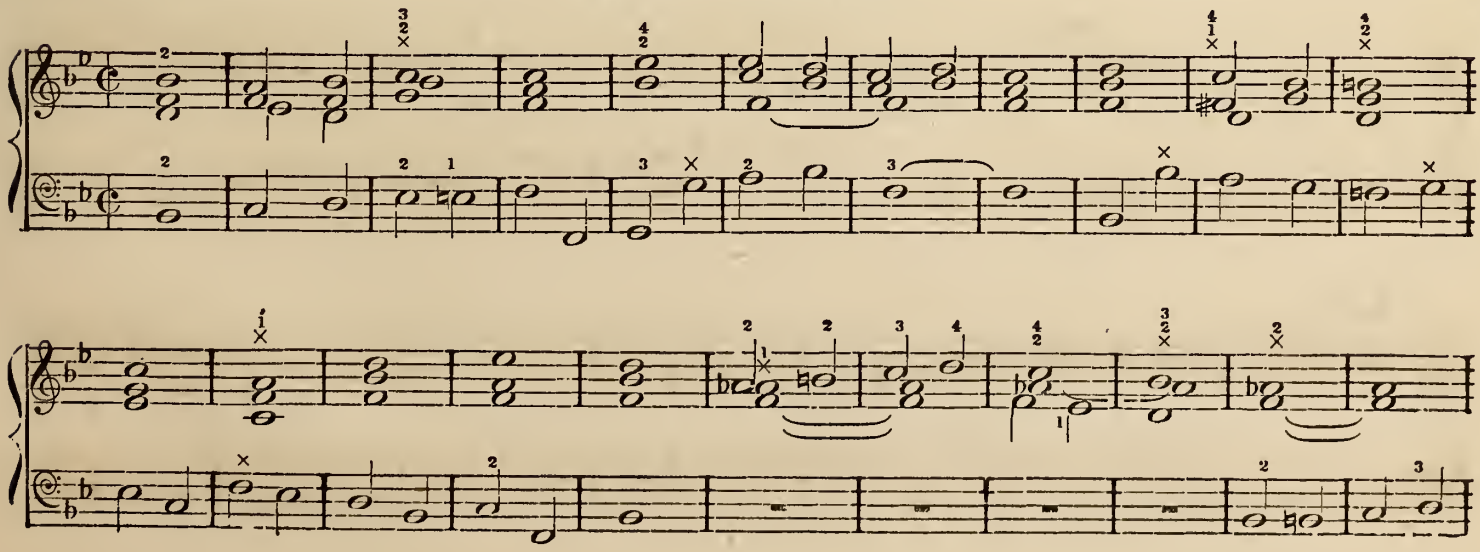

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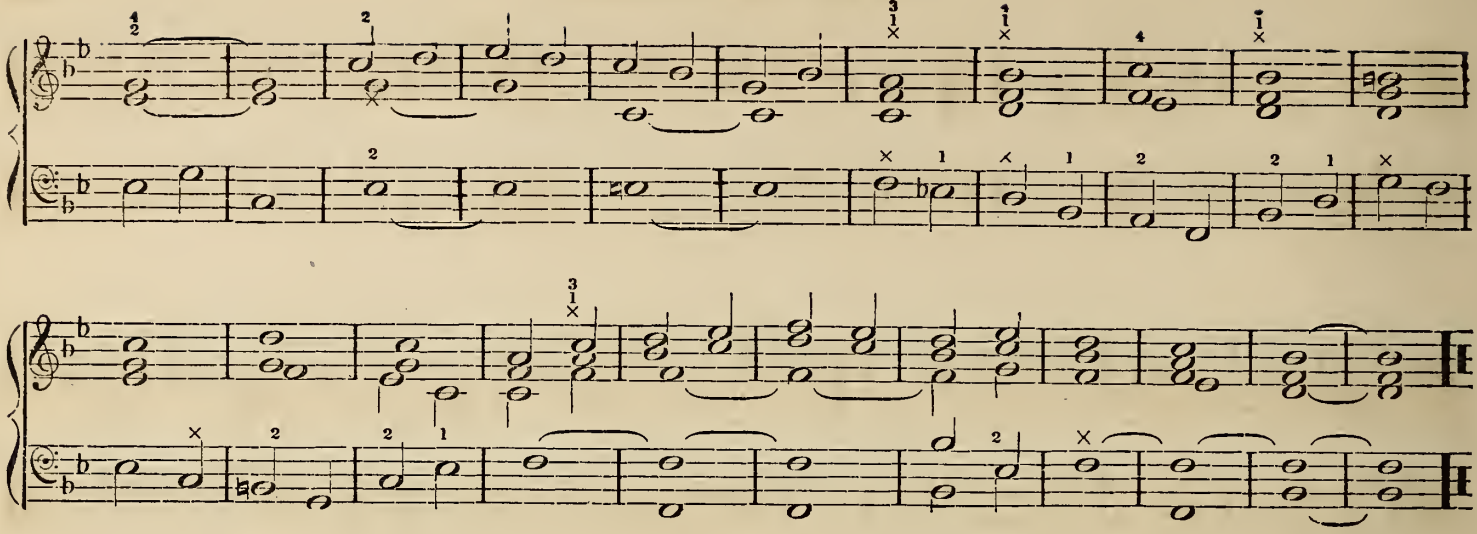
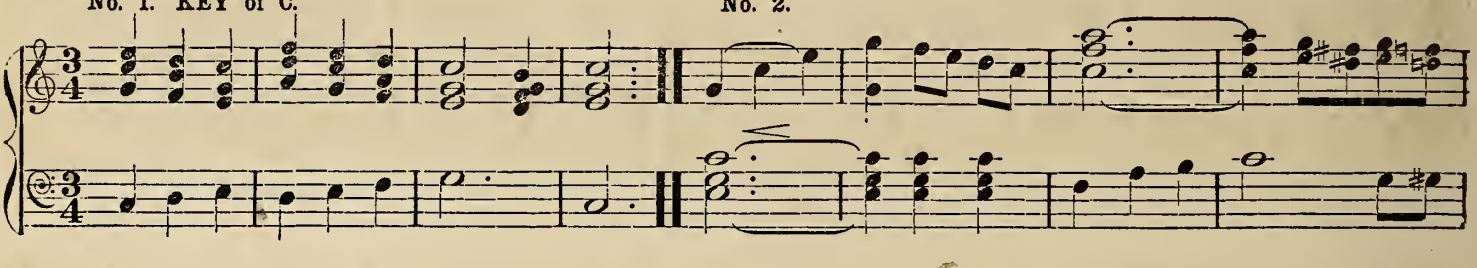


INTERLUDES.

No. 1. KEY of C.

No. 2.



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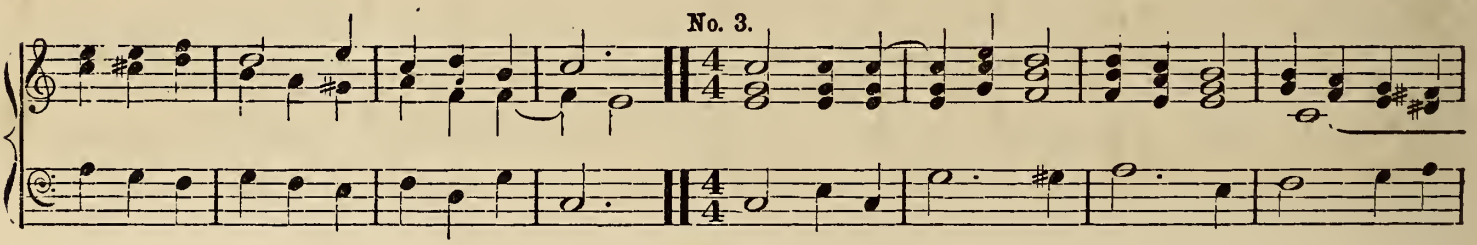

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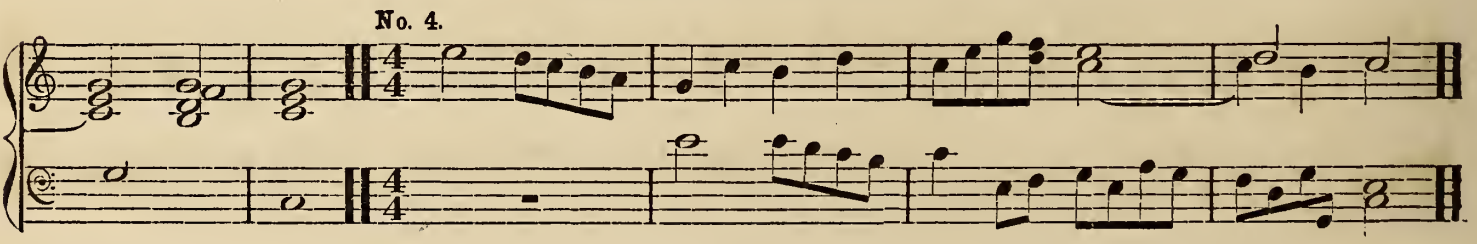

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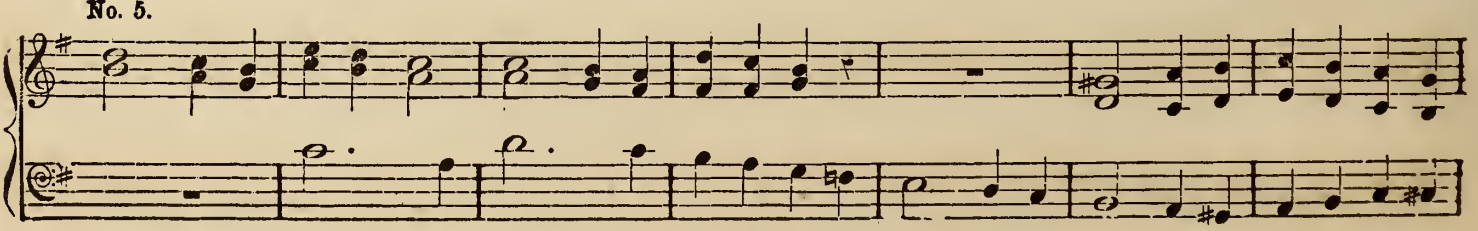

No. 6.

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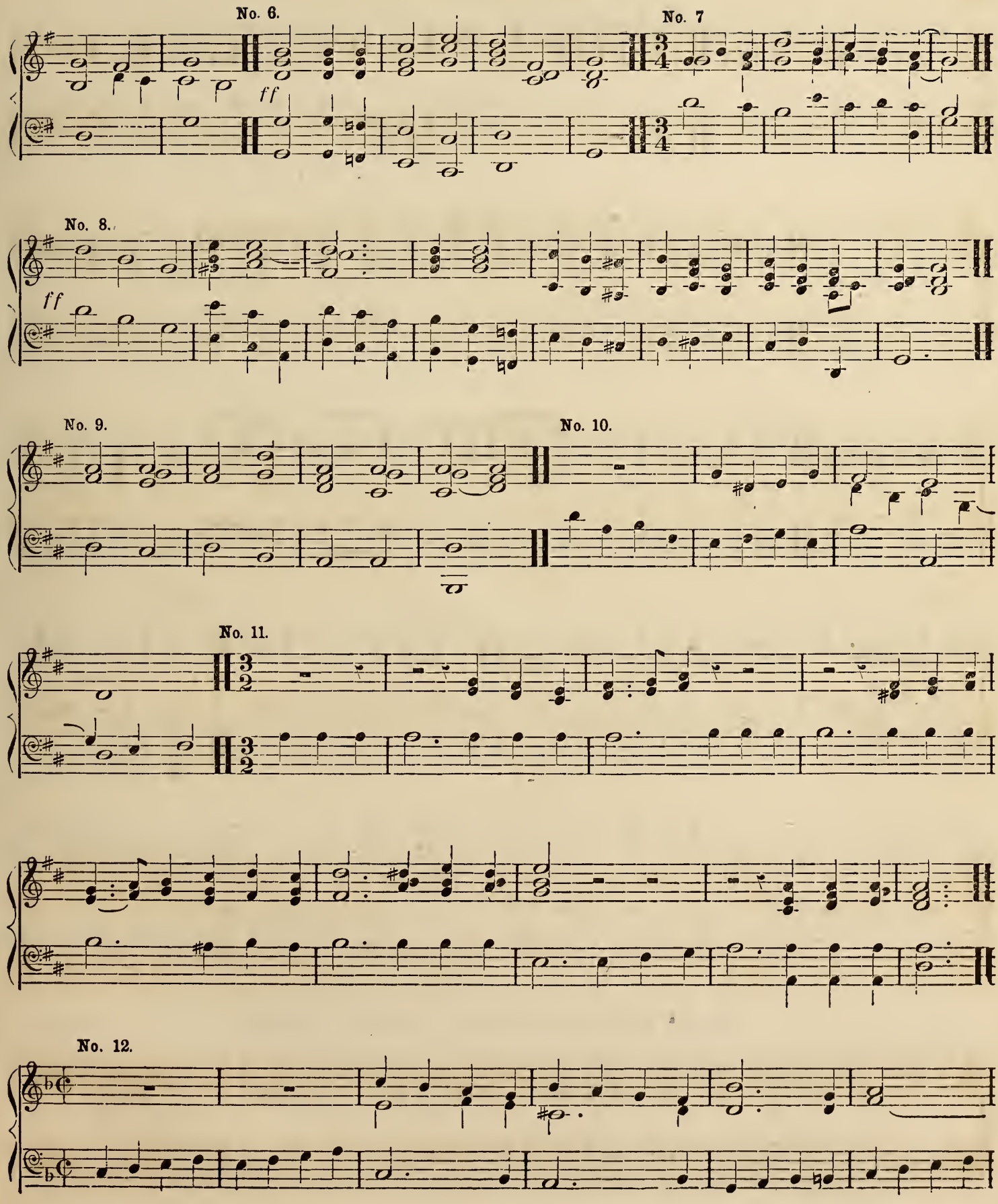
No. 8.

No. 9.

No. 10.

No. 11.

No. 12.



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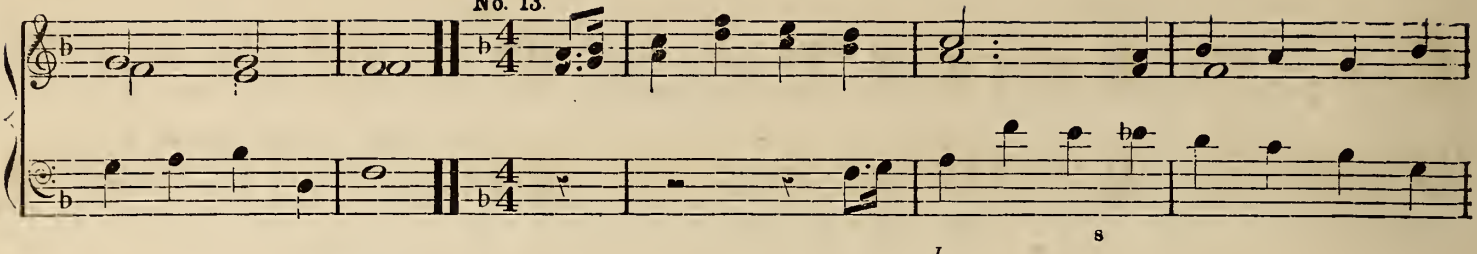

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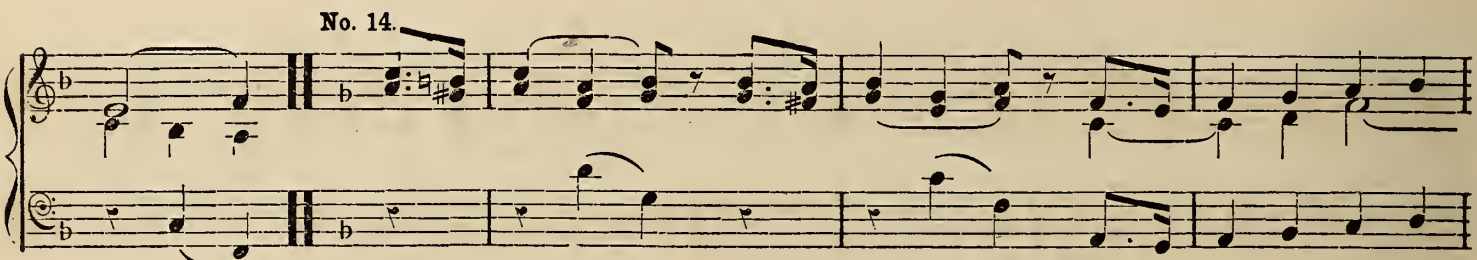

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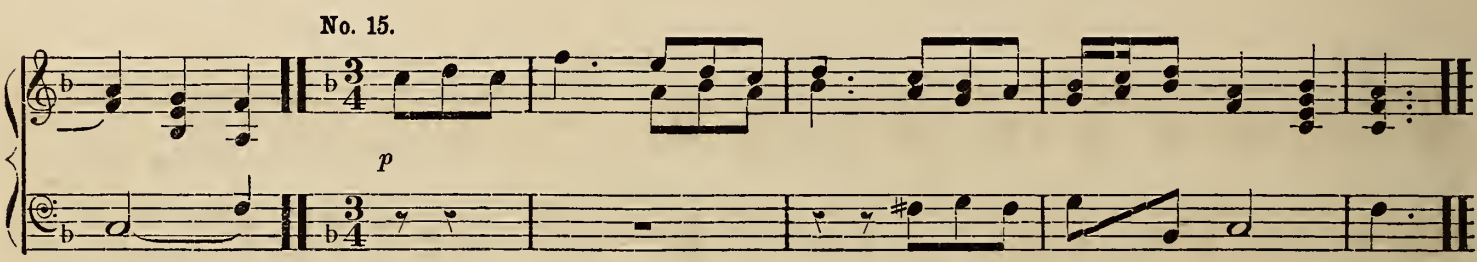
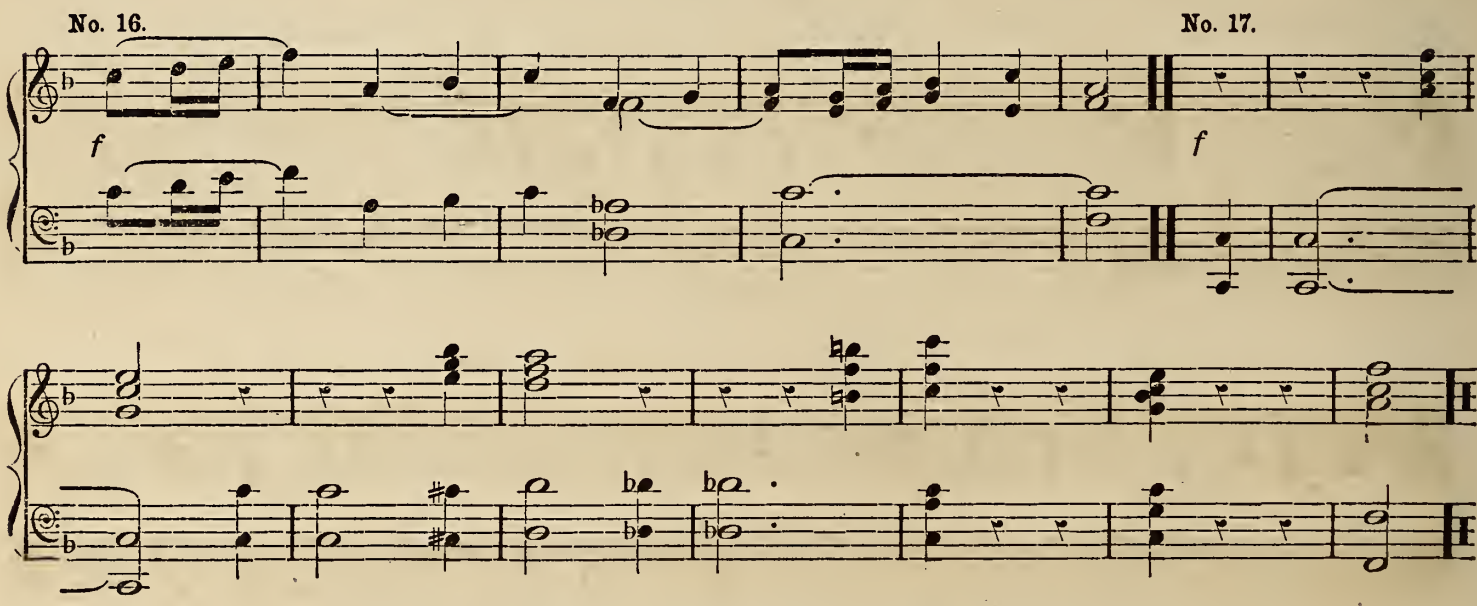


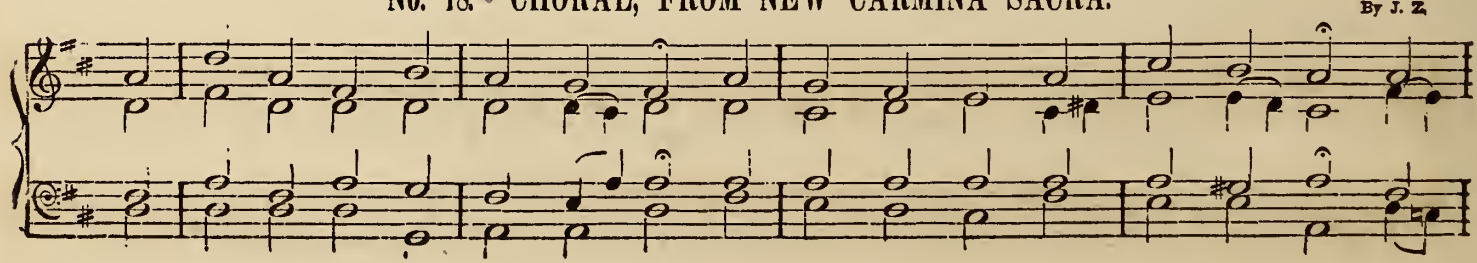
No. 16.

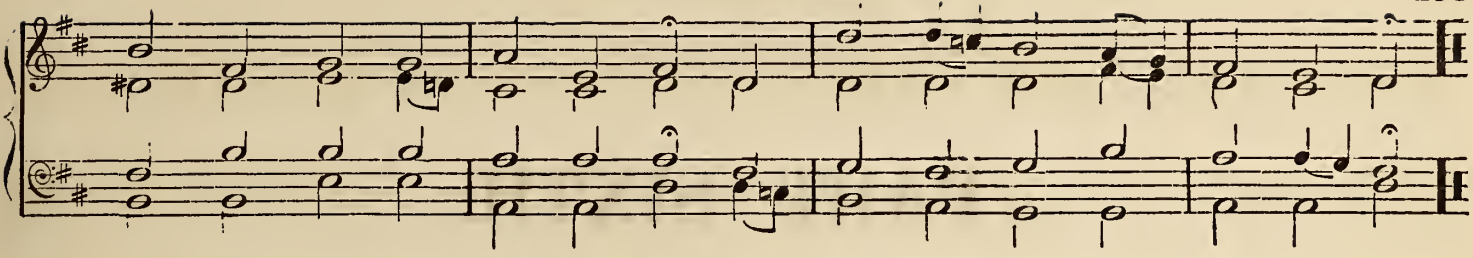
No. 17.



No. 18. CHORAL, FROM NEW CARMINA SACRA.

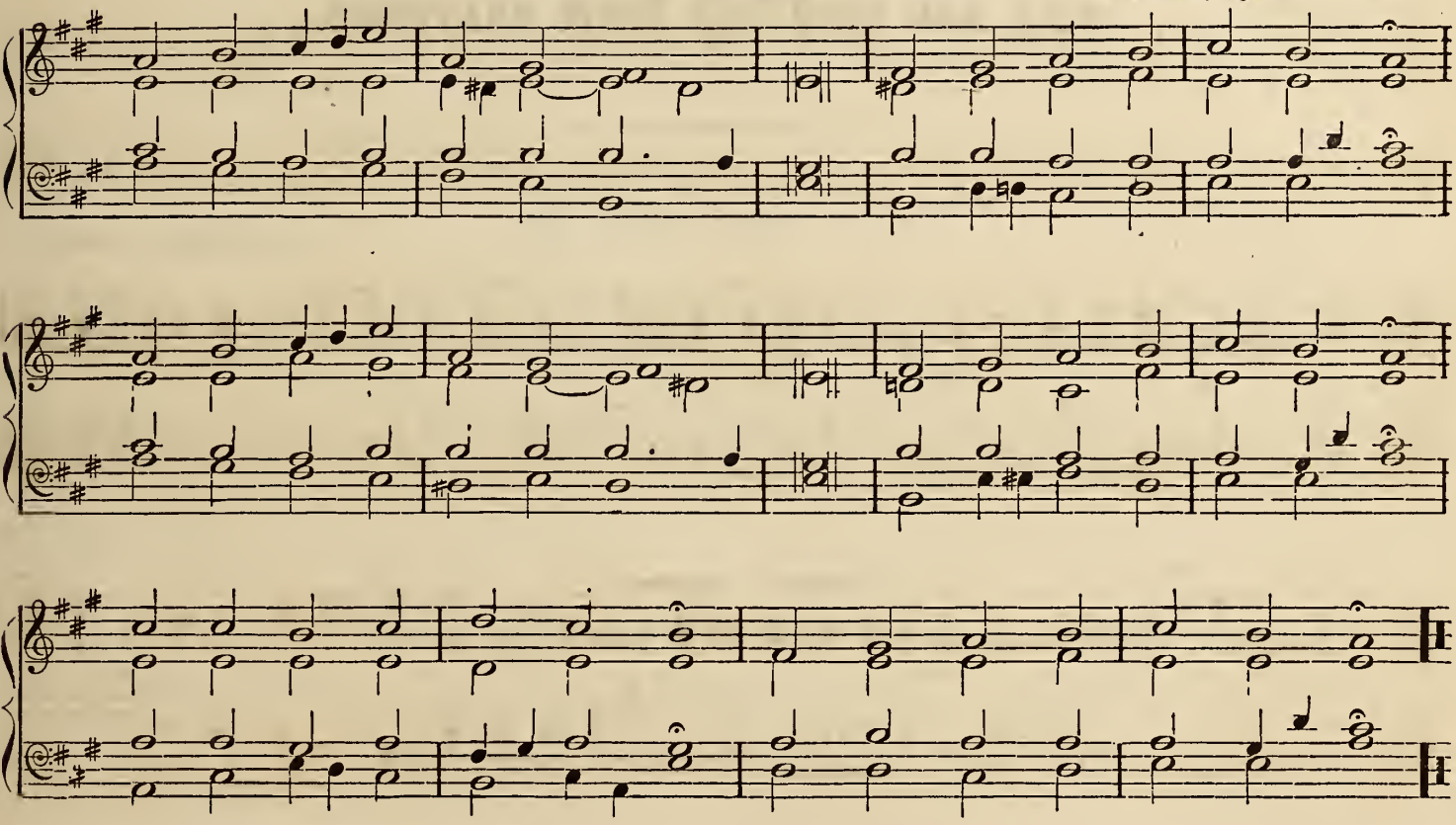
By J. Z.





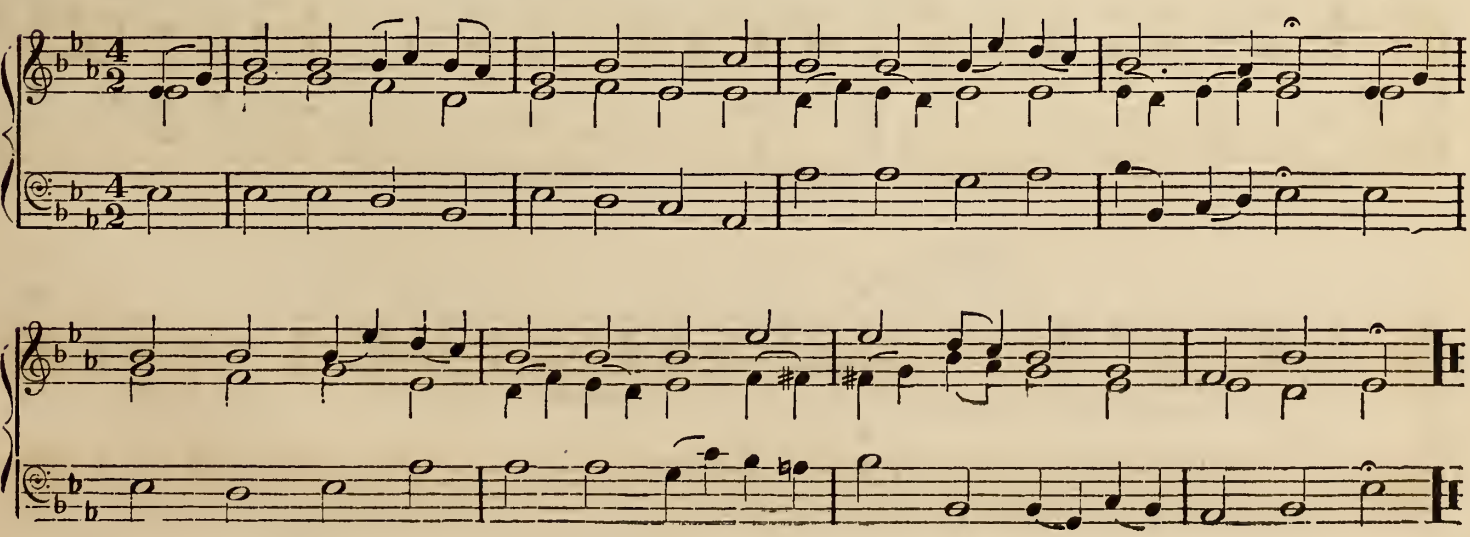
No. 19. OLD GERMAN CHORAL.

H. ALBERT, Organist. A. D. 1644.



No. 20. CHORAL FOR THREE PARTS.

J. Z.

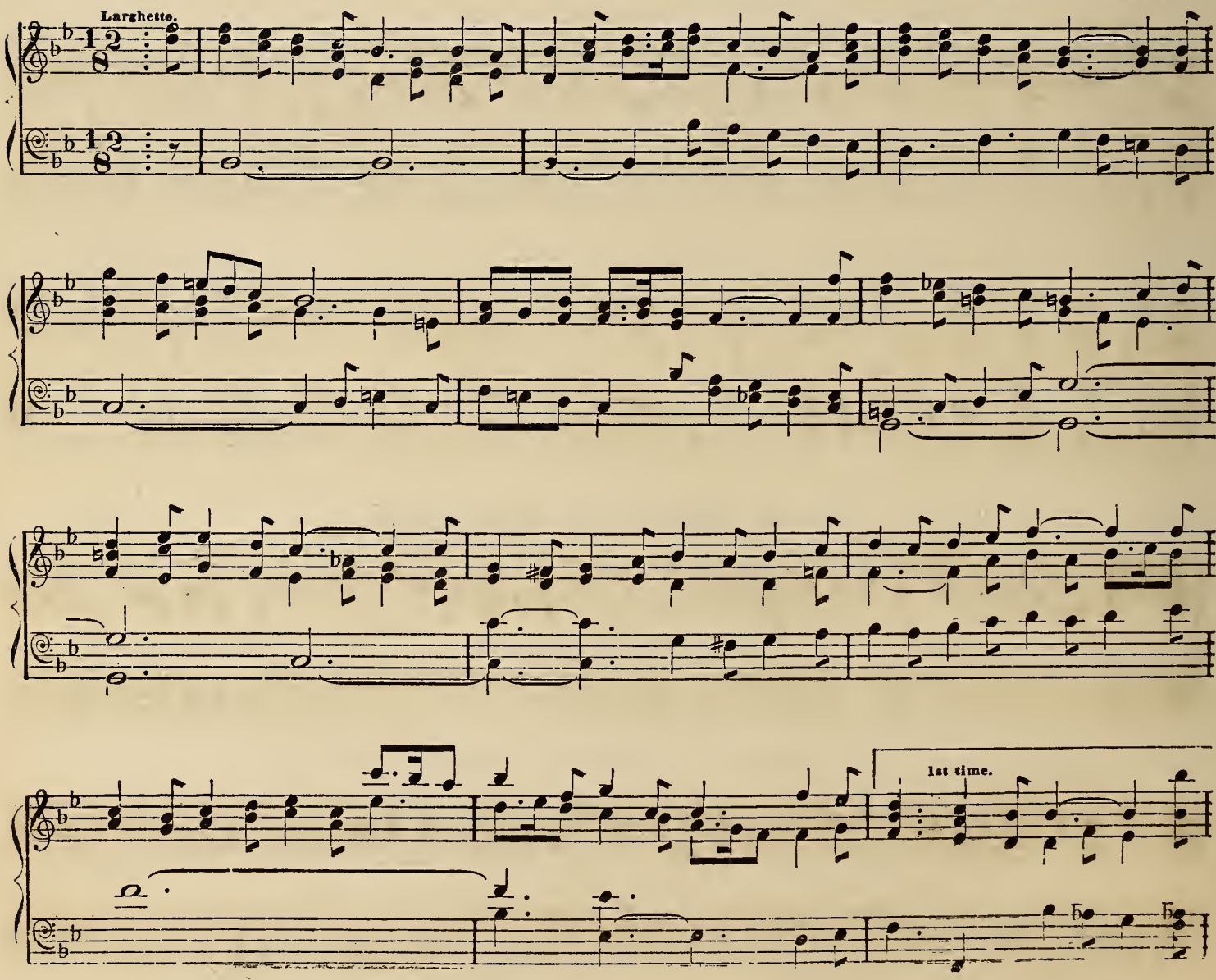


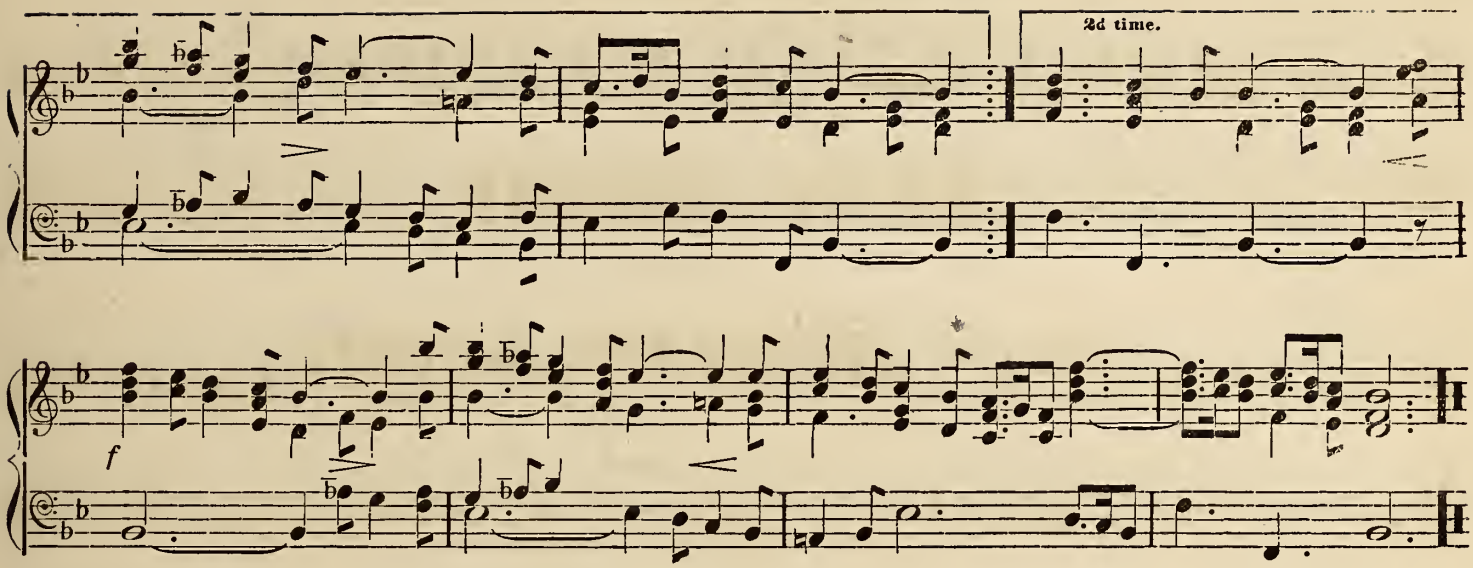
PART SIXTH.

AIRS AND CHORUSES FROM ORATORIOS.

No. 1. COME UNTO ME.

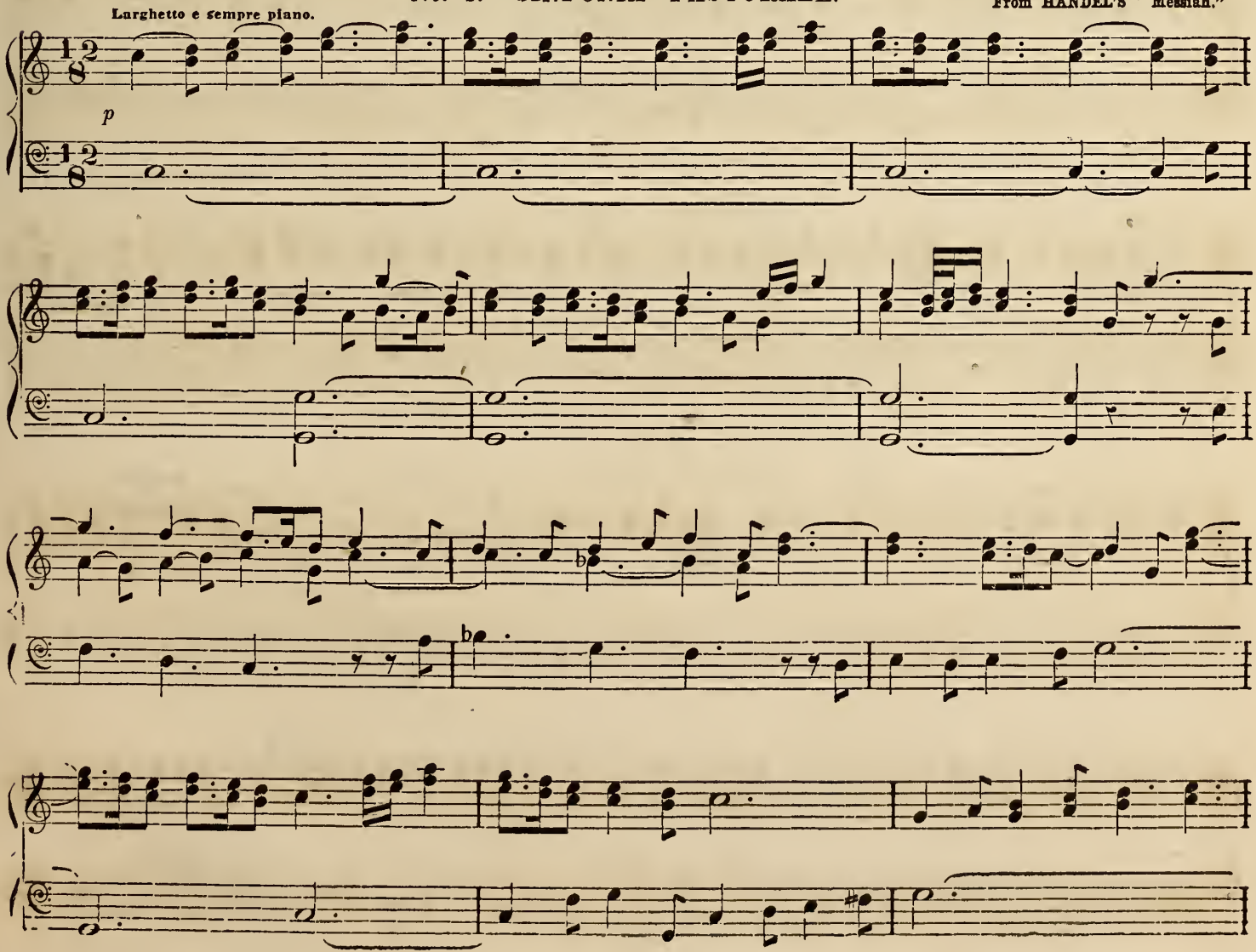
From HANDEL'S "Messiah."

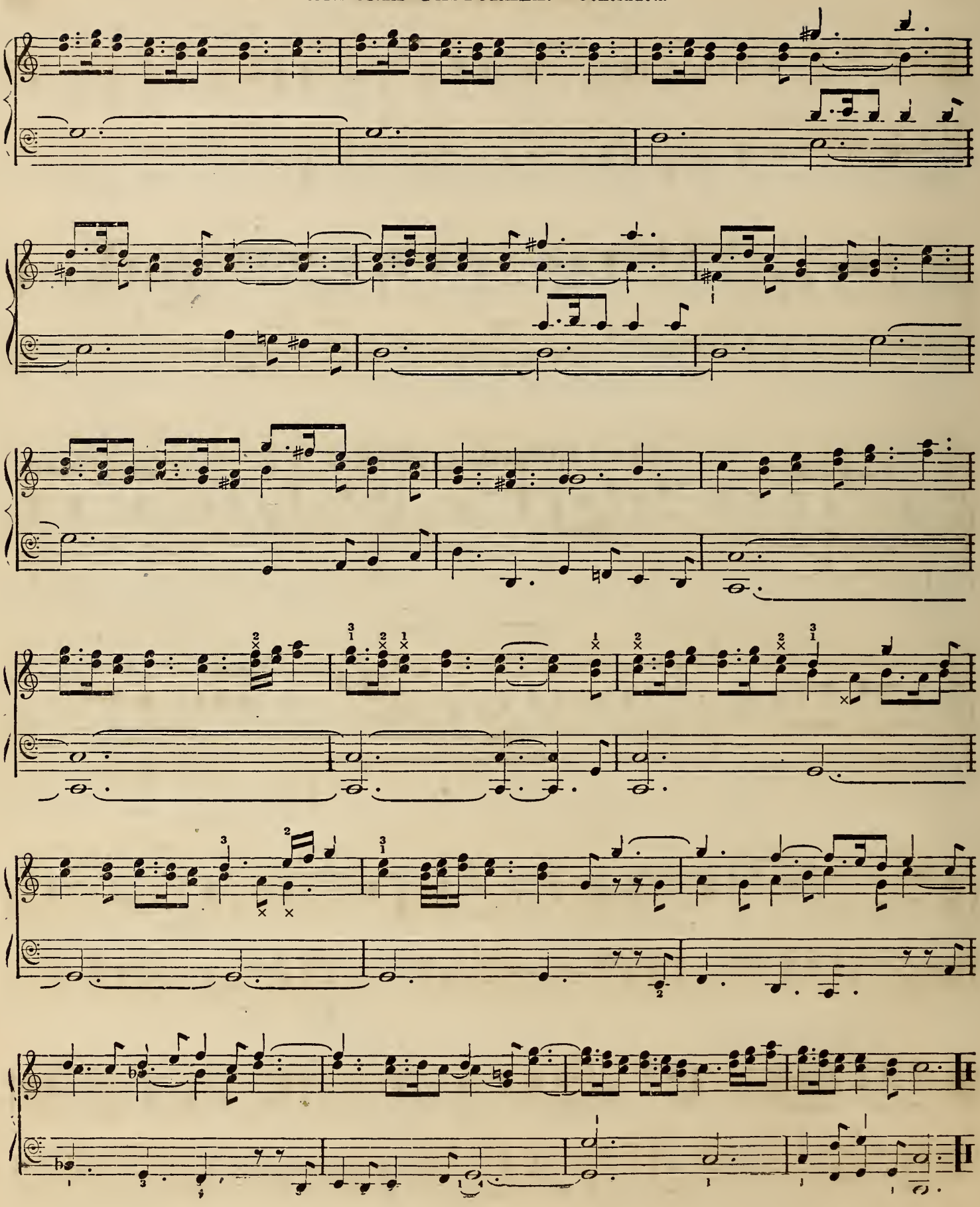




No. 2. SINFONIA PASTORALE.

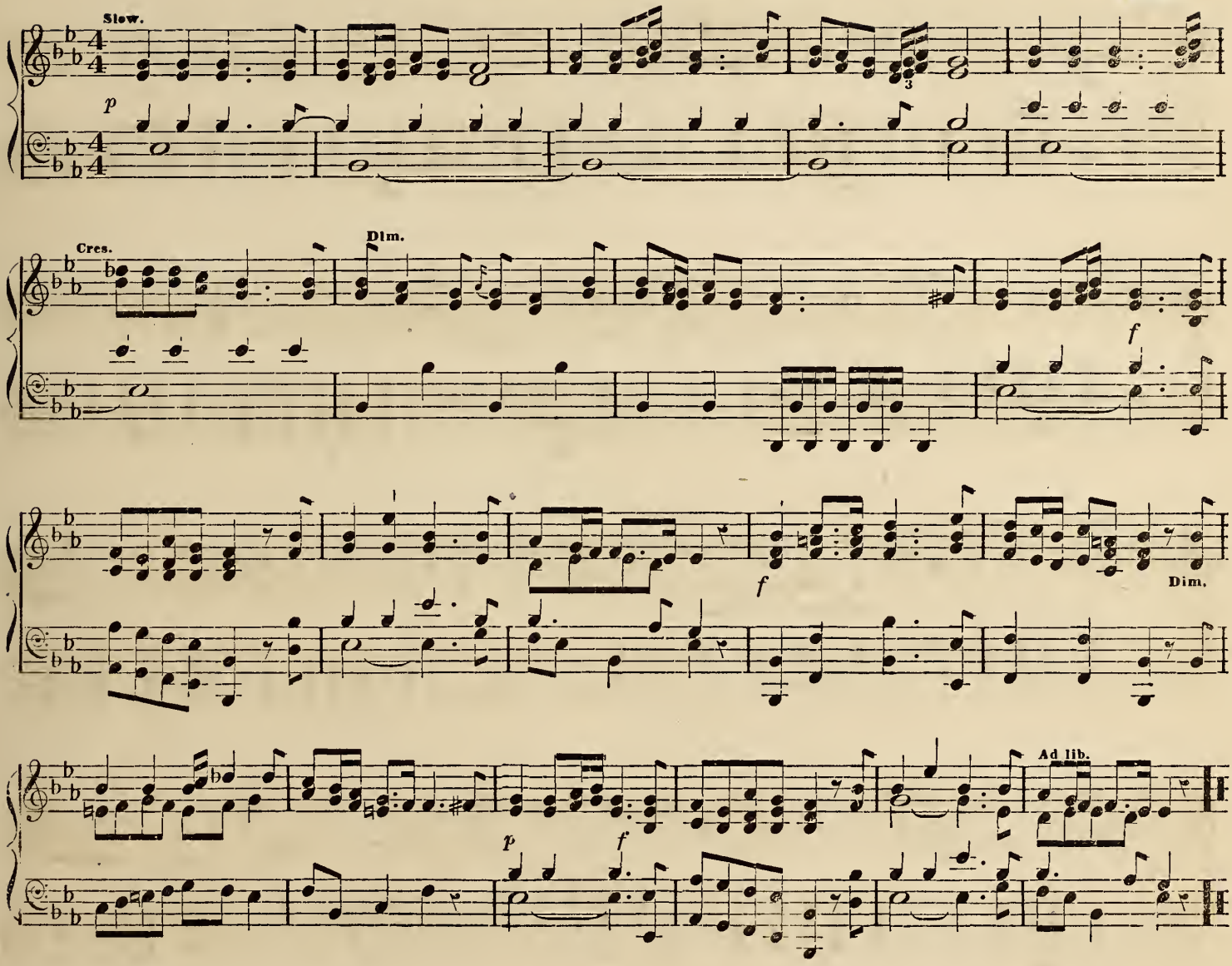
From HANDEL'S "Messiah."





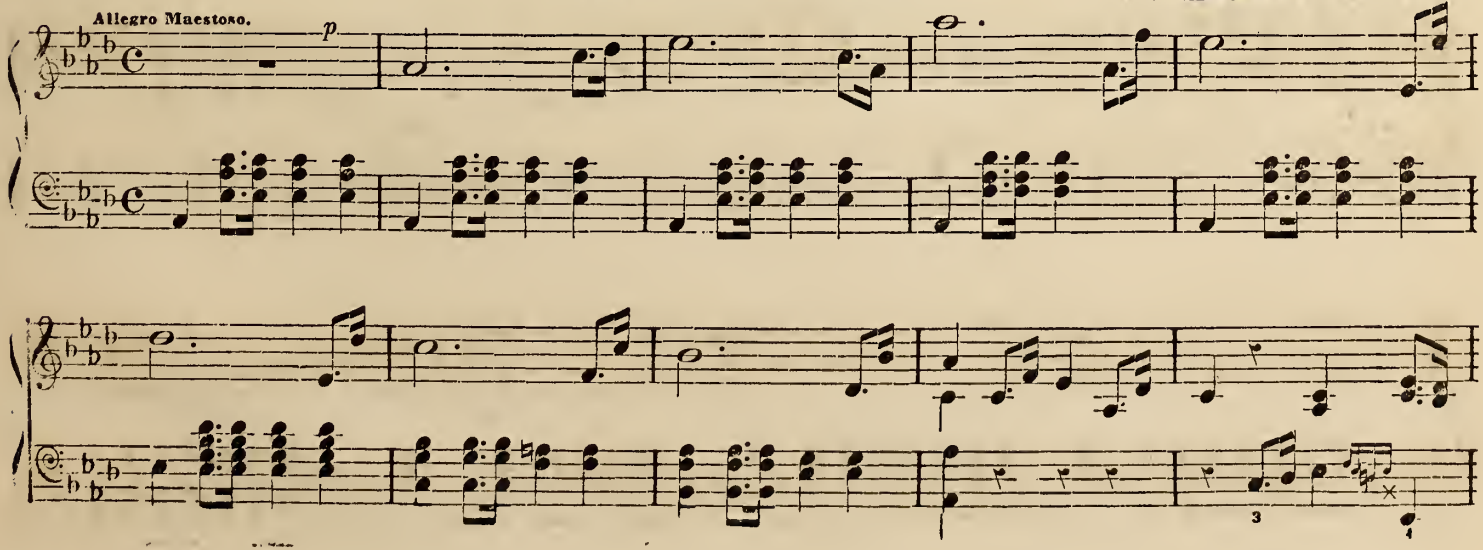
No. 3. DEAD MARCH IN SAUL.

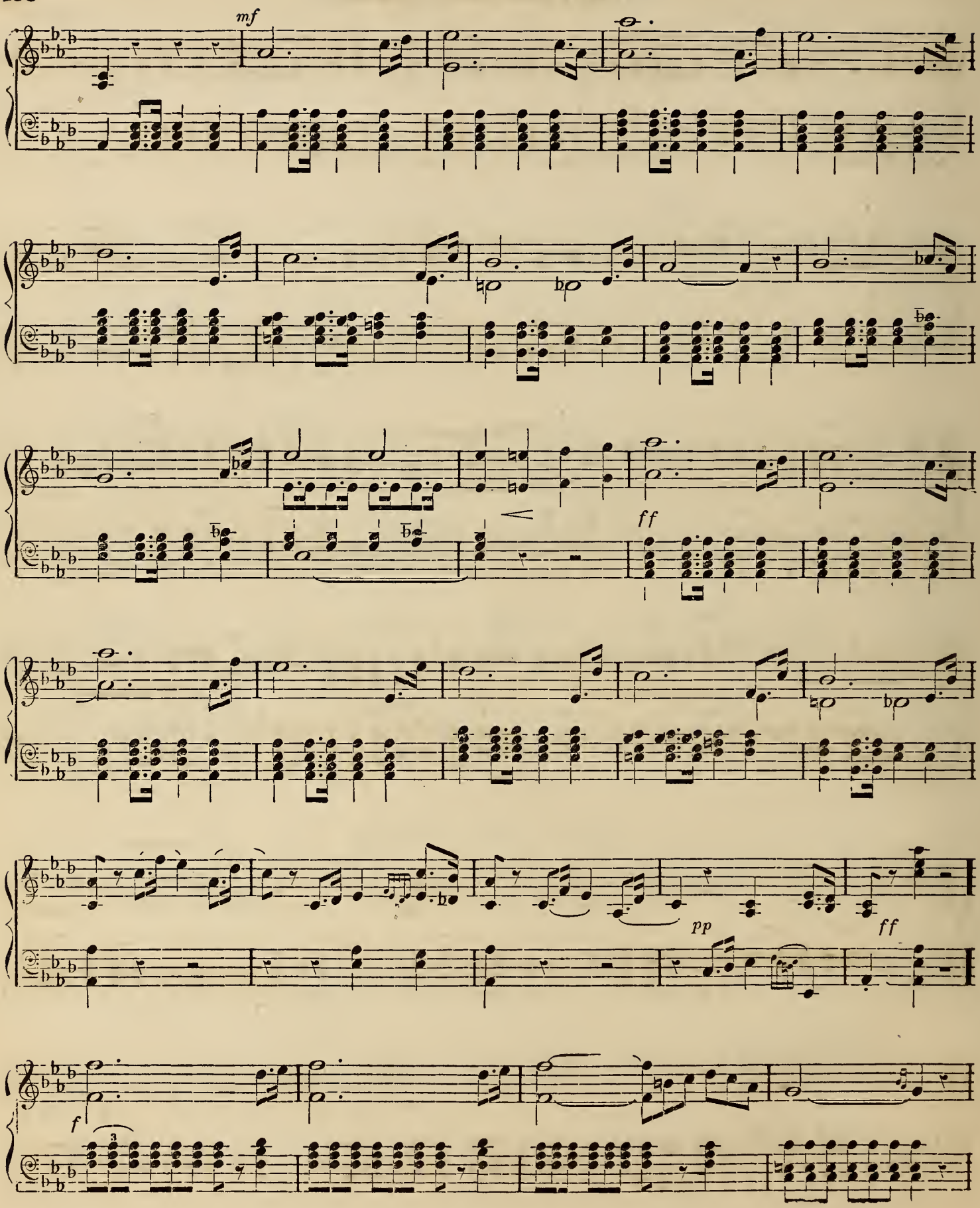
HANDEL.



No. 4. CUJUS ANIMAM.

Arr. from ROSSINI'S "Stabat Mater."




mf
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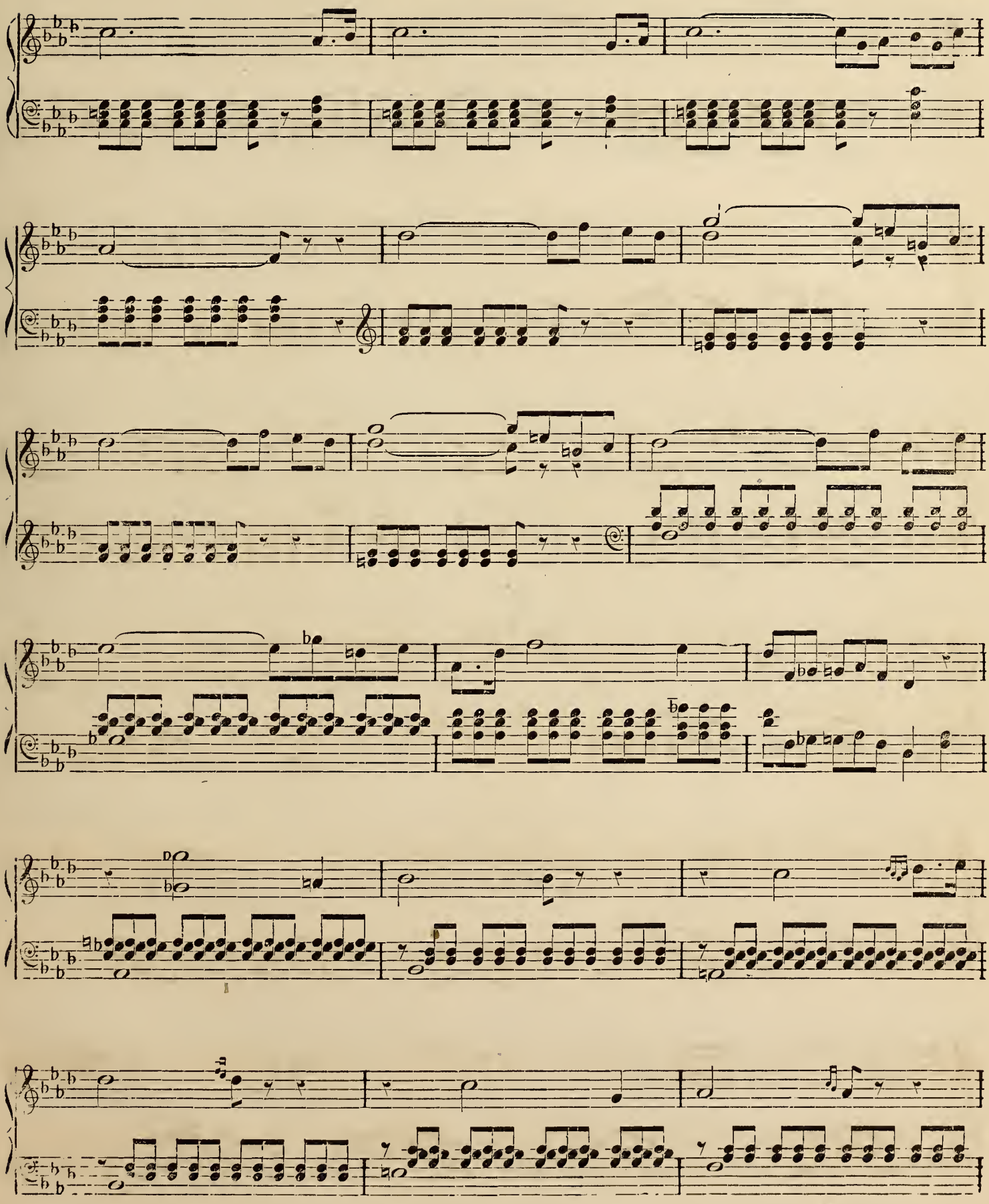

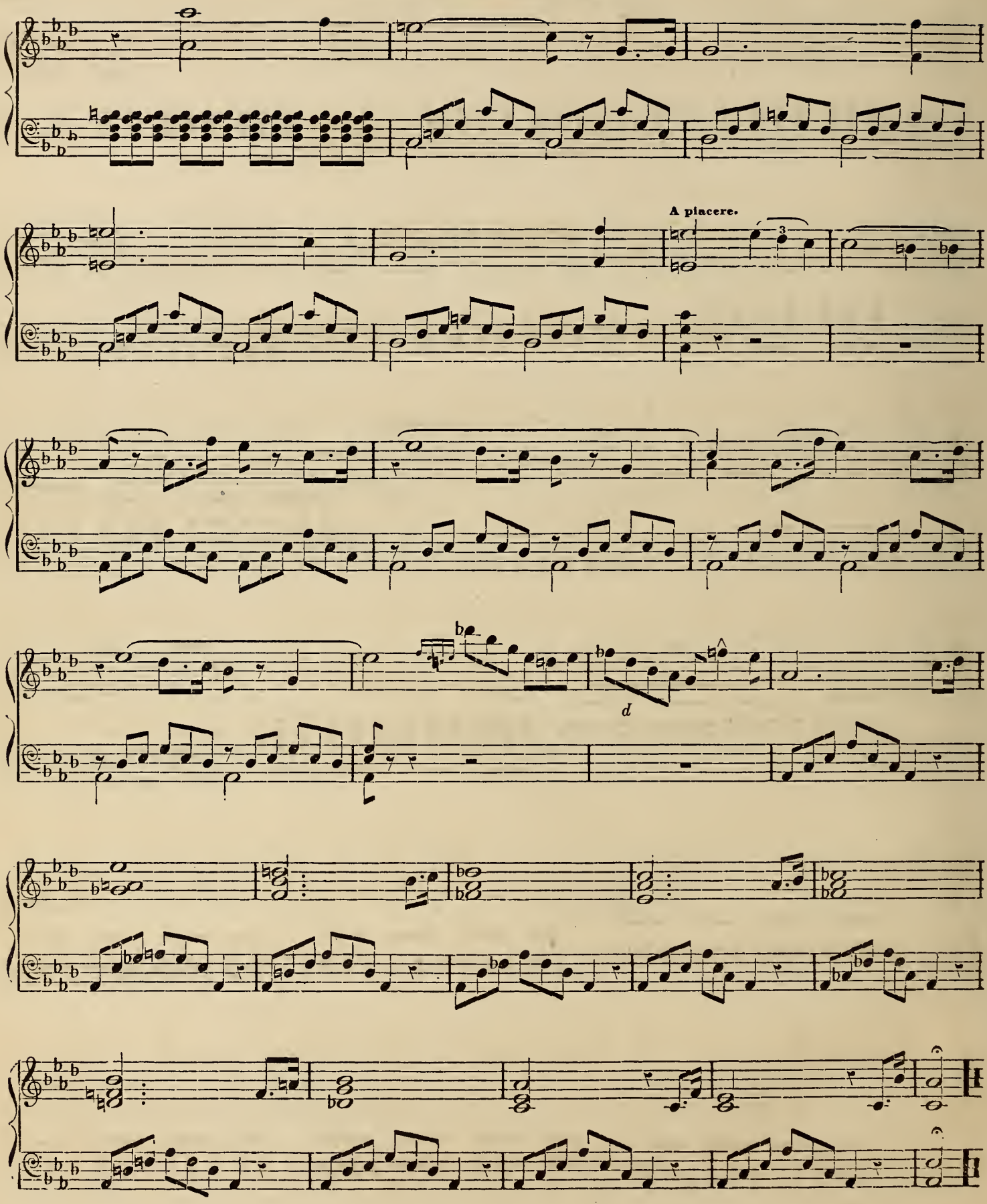
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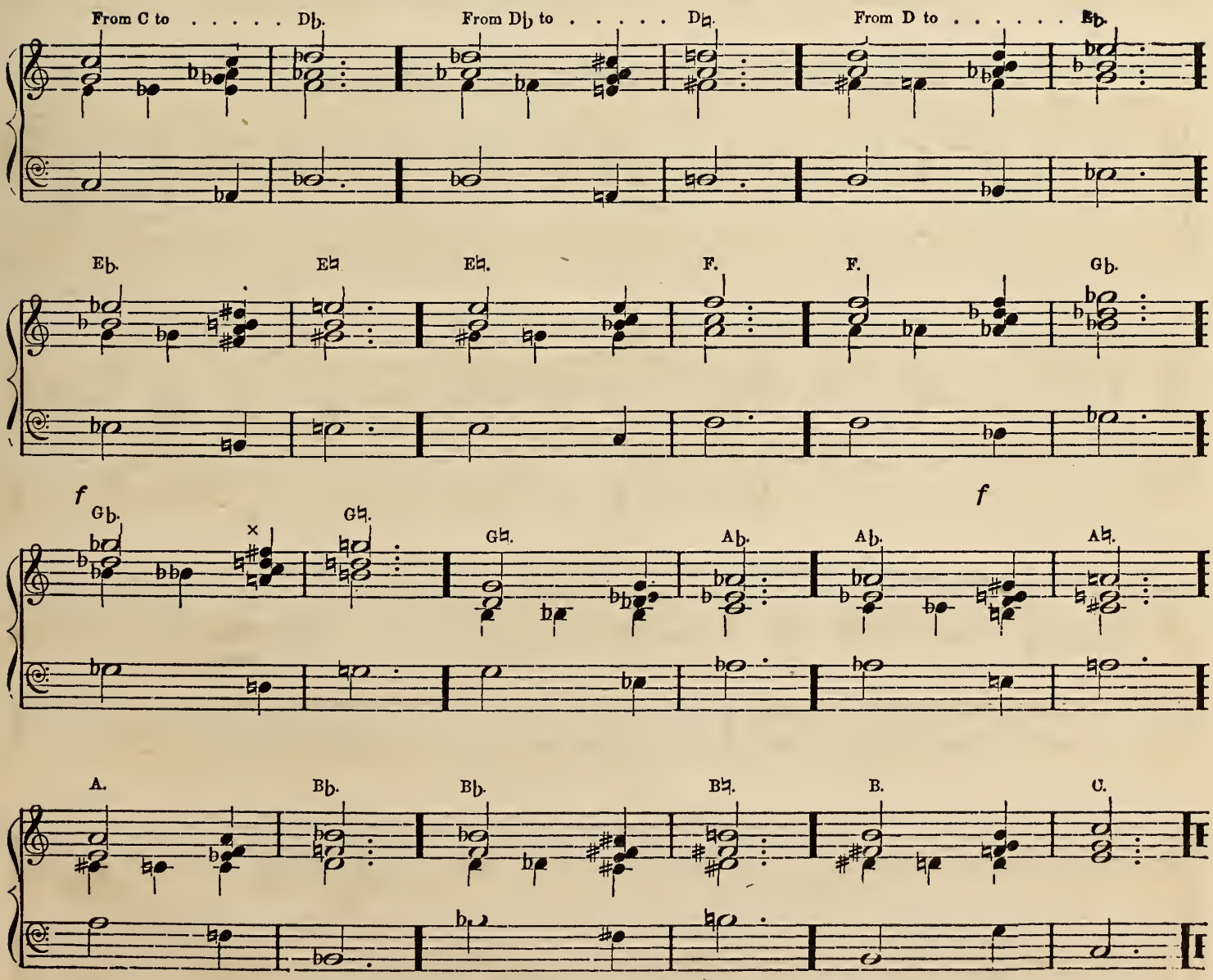
PART SEVENTH.

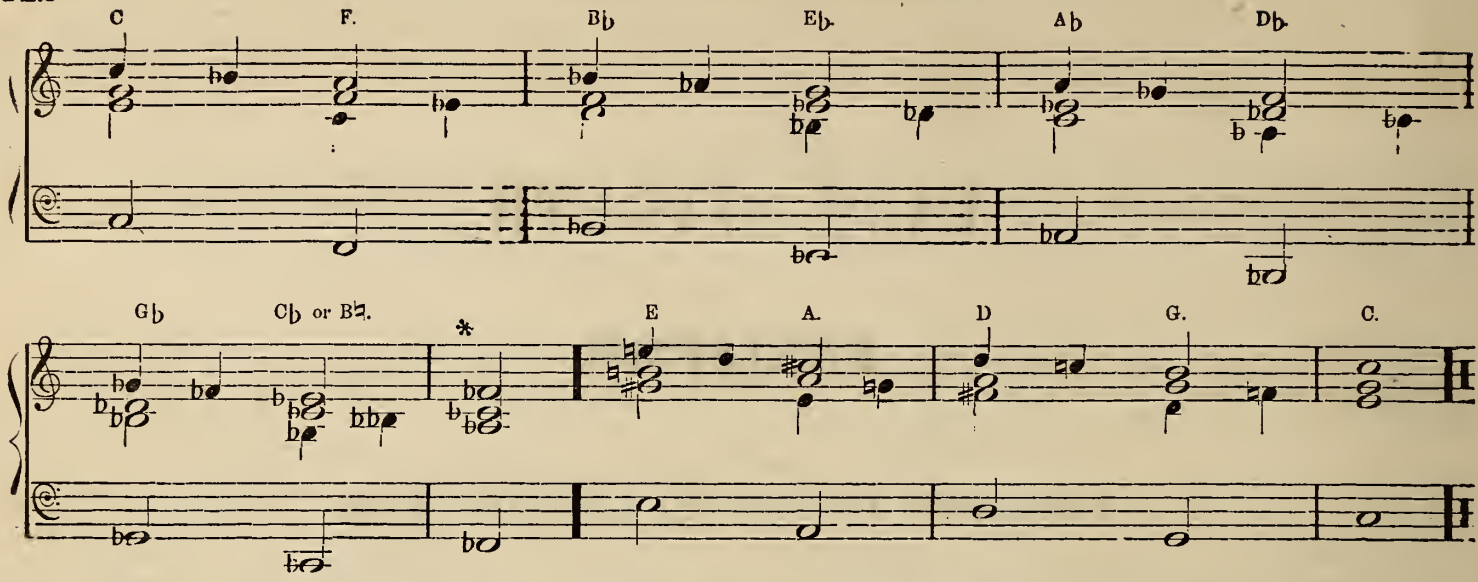
MODULATIONS.

MODULATIONS THROUGH THE CHROMATIC SCALE.

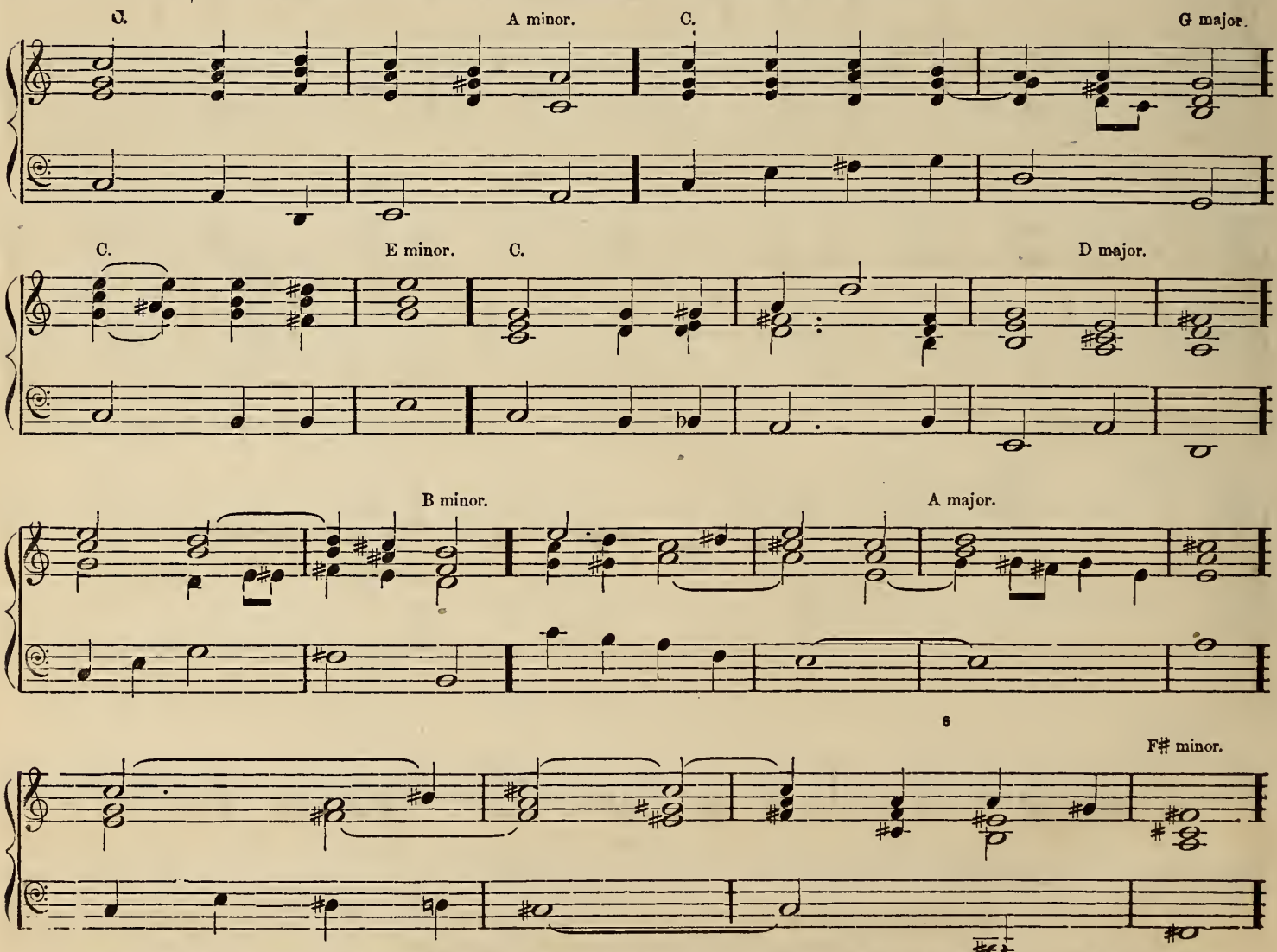


* Enharmonic change of G♭ into F♯, and of B♭♭ into A♮.

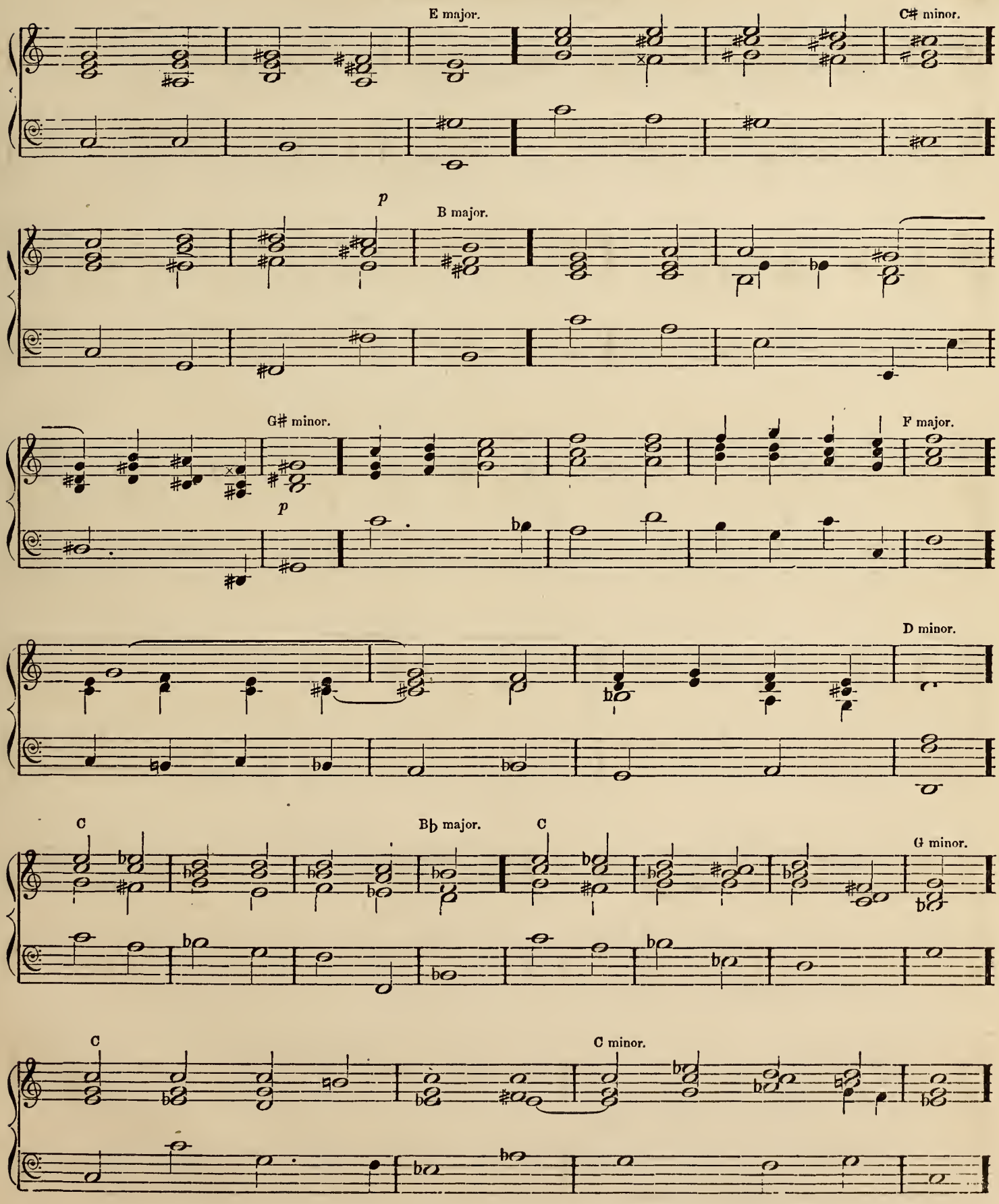
MODULATIONS IN THE UNDER DOMINANT.



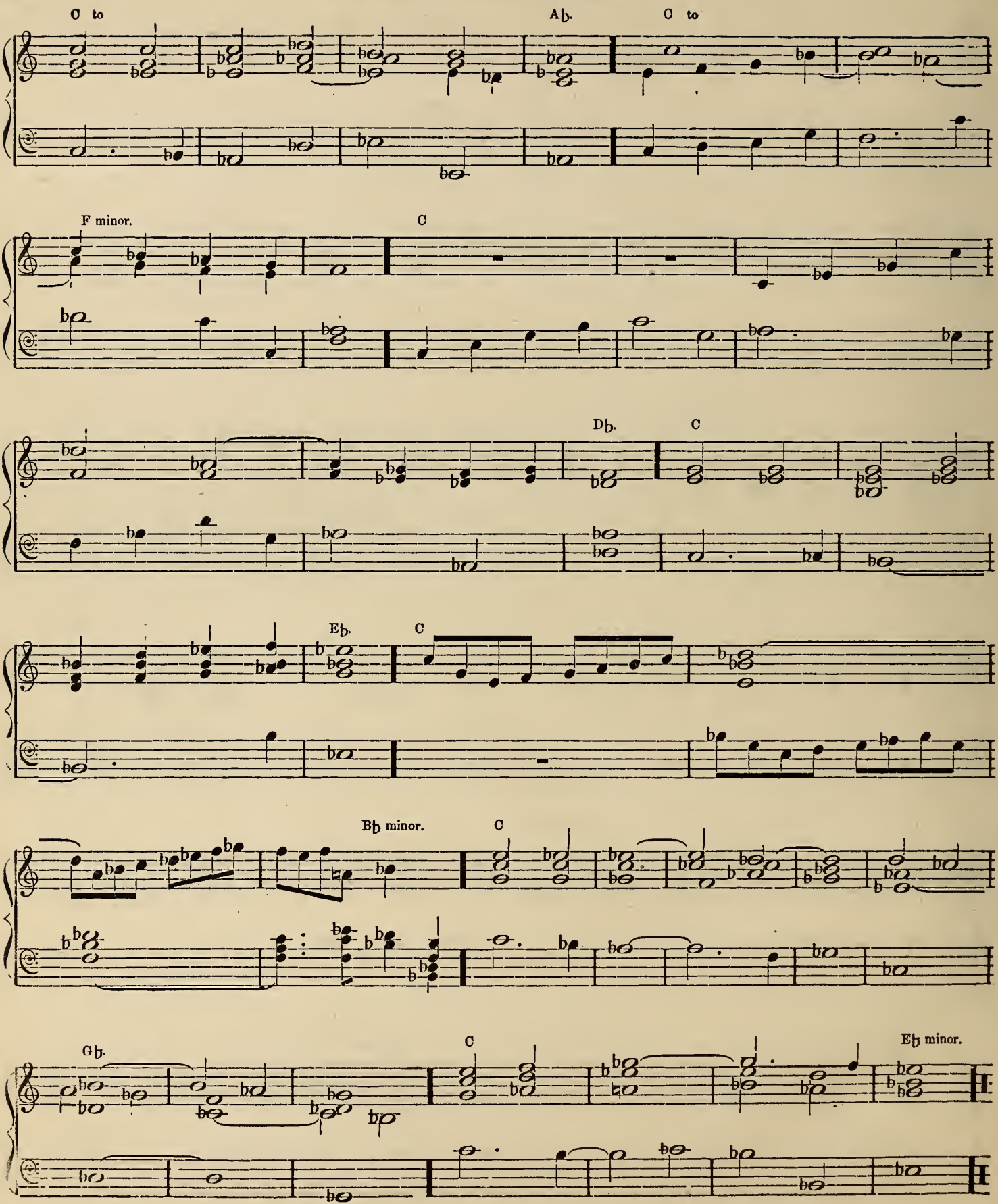
MODULATIONS FROM C MAJOR TO ALL OTHER KEYS.



* Chord of F major; enharmonic changed to E♯ major; the same keys on the piano, yet different in writing, and also different in harmonic relation.


E major.
C♯ minor.
p
B major.
G♯ minor.
F major.
p
D minor.
C
B♭ major.
C
G minor.
C
C minor.

MODULATIONS. Concluded.



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